

IS RADIO FAIR TO FATHERS? By F. MORTON HOWARD.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 5. No. 54.

[Registered at the G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, October 5th.

LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay)
NOTTINGHAM (Relay)

SPECIAL CONTENTS:

RADIO STATIONS ABROAD.

By C. A. Lewis.

CHOPIN: THE MAGICIAN OF THE PIANO.
By R. D. S. McMillan.

THE STORY OF "THE BOHEMIAN GIRL."

OFFICIAL NEWS AND VIEWS.

A New Detective Force.

By Sir BASIL THOMSON, K.C.B.

[Sir Basil Thomson is one of the greatest living authorities on crime and criminals. He has been Assistant Commissioner, Metropolitan Police, Governor of Dartmoor and Wormwood Scrubs Prisons, and was Secretary to the Prison Commission in 1908. In the following article he shows the value of wireless as an aid to the detection of crime.]

MY first experience of broadcasting was in America. All seems so simple when one listens to the cheerful tones of the professional at the other end of the wave, but when one is ushered into a little room furnished only with a table and a telephone instrument and is left alone in it with a parting admonition to speak distinctly because two million people are listening, the cheerful ring in the voice begins to wilt. If only one out of the two million could have been sitting in a chair before me, to smile at the appropriate moments, to look interested when I was trying to interest him, and to applaud when I paused for applause, I might have fought the dejection that was creeping over my spirits while I talked; but at the close of my peroration there was not the faintest echo of hand-clapping, and I slunk out of the room, limp and crestfallen. No audience had ever treated me like this: it was like delivering an address to two million ghosts!

But two millions? What might not be done by enlisting two million people in the United States, or, perhaps, half a million people in England? My thoughts turned naturally to professional problems. Probably the majority of the people who listen are young, and the young are notoriously eager for adventure, and especially adventurous in the realm of amateur detection of criminals. Strange as it may seem, nearly all the men and women in the world believe in their secret hearts that they were born to be detectives, and that when opportunity served they would run Mr. Sherlock Holmes very hard. That fact was demonstrated during the epidemic of spy-hunting in the early stages of the War. For a moment I shuddered at the thought of the number of false scents that

would have to be followed if all the good people who discovered German spies feeding pigeons and flashing lights on the opposite side of the street were turned loose upon an undisciplined crime, and then I began to think of cases in which the police machinery is always likely to fail. A broadcast message might expand the police force by 100,000 pairs of eyes far more quickly than the newspapers could do. I thought of several cases in which it would have been worth while to take the risk of being put on to false scents.



SIR BASIL THOMSON.

The obvious objection to using the newspapers is that an escaping or suspected criminal reads his own description and the direction of escape which the police believe he will take: he changes his appearance and his plans accordingly. The wireless message outstrips him, however fast he may be travelling; it has at least twelve hours' start of the newspapers, and it is delivered in secret. Never since the Crippen case has one of the important escaping criminals attempted to embark on an ocean-going steamer. He knows too much of the powers of wireless telegraphy to do anything so foolish. Generally he adopts the sound practice of Lefroy, who murdered Mr. Gold in the Brighton express and chose London as his hiding-place. But this is where broadcasting would step in. Lefroy was handed over to the police by his landlady, who recognized him from the newspaper description. If his crime had been committed in the days of broadcasting,

(Continued overleaf in column 2.)

An Opera That Set a Fashion.

The Story of "The Bohemian Girl."

THOUGH much scorn has been poured on *The Bohemian Girl*, nobody has disputed either its melodic charm or its success. Its tunefulness is unquestionable, and for more than half a century managers in this country have made it a stock opera. During the same period, too, it has become the most widely popular musical composition that was ever produced in the British Isles.

Balle had composed many operas before he reached his high-water mark in *The Bohemian Girl*, which was suggested to him by Alfred Bunn, manager of Drury Lane Theatre. Owing to his facility in turning out such versified inanities as "When Other Lips," this librettist was facetiously styled the "poet Bunn," and his temperament caused Malibran to dub him "Good Friday," because he was a "hot, cross Bunn."



"Devilshoof" and "Arline" in "The Bohemian Girl."

The facile rhymester took his story from a ballet written by a literary collaborator of Scribe, who in turn was indebted for it to one of the "Novelas Exemplares" of Cervantes, and he hit upon the title, *The Bohemian Girl*—not a particularly appropriate one, though it has served—after he had successively proposed *The Gipsy*, *Thaddeus of Warsaw*, *La Bohémienne* (a French title for an English opera!), and *The Bohemian*.

When Balle received the libretto, he worked on it with his usual rapidity. He composed with great quickness and spontaneity, seldom haggling over a setting. A young musician, it is said, once applied to him for lessons in harmony and composition, stating that he had already gone through Albrechtsberger's and Cherubini's works on counterpoint and fugue.

"Then," replied Balle, "you had better apply to somebody else, for I am blessed if you don't understand much more already of such matters than I could teach you in a century."

One of the numbers in *The Bohemian Girl*, however, gave him a good deal of trouble. It was "When Other Lips." He wrote six or seven settings of the words before he could satisfy himself. Finally, late at night, he rose from his labours, dashed off to a friend's house, and rushed in like a whirlwind.

"I've got it! I've got it! I've got it!" he shouted, flourishing a roll of music.

Then, darting into the drawing room, he sat down at the piano, and played the melody that all the world now knows.

The Bohemian Girl was produced on November 27th, 1843, and its success was never in doubt. "In the Gipsy's Life," as well as "The Heart Bowed Down"—which Thackeray, who greatly admired Balle's music, said was a tragedy in itself—were encored, and both "I Dreamt I Dwell in Marble Halls" and "Then You'll Remember Me" had to be repeated twice.

But on subsequent nights there was a considerable falling off in the attendance and the plaudits, and the composer had some anxious moments. In about a fortnight, however, the opera began to "draw" better, and ultimately the theatre was packed—a gratifying state of things which continued for one hundred nights.

When London Went "Gipsy Mad."

At the close of the last performance Bunn, who was nothing if not theatrical, put on an extra show. The composer was led on the stage, and given a valuable ten service, the kettle of which bore the inscription: "Presented to Mr. M. W. Balle, composer of eleven successful operas in London."

This relatively long run of the opera made London go gipsy mad. For some time there was no fancy-dress ball without scores of representations of the wandering tribe, and gipsy songs, gipsy pictures, gipsy novels, and gipsy knock-knocks were thrown upon the market in great profusion.

T. W. WILKINSON.

[*"The Bohemian Girl"* will be broadcast from Cardiff on Wednesday, October 8th.]

(Continued from column 3.)

reminds me of a form of crime which is tending to increase year by year—the theft of motor-cars. The French automobile laws contain the wise provision (not always enforced) that every car shall carry the name and address of the owner conspicuously displayed in the car. The first act of the thief is, of course, to remove the name-plate; but if he does not substitute another, the absence of the plate at once calls attention to the car. He takes also an early opportunity of changing the number plates. This he must do either on the road or in a private garage. In the former case he may do it without attracting suspicion, provided that other wayfarers have not been put on the alert by a broadcast message: in the latter, he has to cover the mileage carrying the tell-tale number plate for which every wireless amateur is watching.

I feel sure that the time will come when every police force will have its own wireless installation just as it now has its telephone, and that in cases such as I have mentioned it will not wait to be put through on trunk telephone calls to all the neighbouring forces, but will at once despatch a radio message which can be picked up by the police and the public alike. But before this time arrives, I suggest that, whatever the hour may be—whether it be the middle of the Children's Hour or of a Beethoven symphony—when an urgent police message is received for transmission, that message should interrupt the speaker in the middle of a sentence or the orchestra in the middle of a bar. One may be sure that no listener will feel aggrieved at being deprived of the rest of the entertainment: on the contrary, these rare and exciting messages will add greatly to the rest of "listening."

A New Detective Force.

(Continued from the previous page.)

almost the first boy who met him in the street would have dogged his heels until he encountered a policeman, because Lefray was conspicuous as a pasty-faced, unhealthy-looking youth with a runaway chin.

There was no broadcasting in the time of the "Jack the Ripper" outrages, which are now believed by the police to have been the work of an insane Russian medical student whose body was found floating in the Thames immediately after the last of the outrages. It was notorious at the time that, even with large drafts from other divisions, police were not sufficient in number to patrol all the mean streets which were the scene of successive outrages. What has happened once may happen again, but a broadcast message calling for volunteer patrols would make things very unhealthy for a new "Jack the Ripper."

Let us consider serious crimes that are fresh in the public memory. In the Voisin murder case of 1914, when the headless body of a woman was found in Euston Square, everything turned upon the identification of a laundry mark on the woman's clothing. The police machinery for covering public laundries in London is good, and the mark was identified. As soon as the woman's identity and address were known, it did not take long to find her associates, and among them Voisin, the French butcher, who was duly convicted and hanged. But a broadcast message describing the mark and asking every wireless amateur to make inquiry at his local laundry might have hastened matters, and if Voisin had intended to escape to France, as no doubt he would have done in peace time, might have resulted in his arrest before he left.

In the case of the Bournemouth murder, it will be remembered that the victim was met at Bournemouth Station by a covered car with Dunlop tyres. The car might have driven a hundred miles before the morning papers reached their readers, but a broadcast message from the Bournemouth radio, repeated from the London Station, would have subjected every passing car answering the description to scrutiny not only by garage keepers and the police, but by hundreds of cyclists. The murderer did not, as it proved, move from Bournemouth, and the information that led to his identification reached the police from a private individual. How much sooner would it have reached them if every wireless amateur had been put upon the scent!

I remember two cases in which buttons led to identification. In one horrible case of murder and outrage the police found upon the scene of the crime the fragment of a horn coat-button, and a detective, while making a round of the public-houses in the district with the fragment in his pocket, noticed a rough-looking man with a broken button in his coat. He made an excuse for engaging the man in conversation, and deftly fitted the fragment to the button without attracting his attention. Then he arrested him. This was pure luck. There was no radio in those days, but if such a case were to occur again, the police officer who neglected to broadcast the news that a man who was wanted for murder was wearing a coat with a broken button, would be taking a serious responsibility. This was information for which the newspapers would have been useless: publication would have had but one result—the man would have changed his coat.

The reference to the Bournemouth murder

(Continued in the previous column.)

Official News and Views. GOSSIP ABOUT BROADCASTING.

Important Talks.



The Rt. Hon.
NOEL BUXTON, M.P.

on "The Jewish High Festivals."

SPEAKING at the London Station at 6.40 p.m. on October 2nd, the Rt. Hon. Noel Buxton, M.P., Minister of Agriculture and Fisheries, will introduce the series of talks by experts which have been arranged with his Department.

Another interesting talk will be that to be given by the Chief Rabbi at London on Sunday, October 5th, at 6 p.m., on "The Jewish High Festivals."

Stations to be Moved.

We have been compelled to move our transmitting stations at Leeds and Liverpool owing to their proximity to existing Territorial Signal Headquarters. The War Office has decided that our transmitting stations should be at least three-quarters of a mile away from their Territorial Headquarters. In the case of Liverpool the distance is 800 yards, but at Leeds it is much less.

A Musical Comedy Evening.

On Tuesday evening, October 14th, London Station will give a programme of musical comedy excerpts with Miss Ethel Kemish and Mr. Dennis Noble as the artists. They will sing popular items from such old favourites as *The Geisha*, *The Quaker Girl*, and *Veronique*. The entertainers of the evening will be Mr. George Stockwin and Mr. Fred Beck, who will be welcomed on their return from a successful summer season out of town.

The London Chamber Wind Players.

On the following night, London will have a Chamber Music evening, the London Chamber Wind Players occupying most of the programme. These players are all of the London Symphony Orchestra. Miss Dorothy Howell will collaborate with them in movements from the Beethoven Op. 18 Quintet for Piano and Wind, and the Sextet for a similar combination by Ludwig Thuille at 8.30 p.m. An interlude will be given by the Novelty Trio, which is making its first appearance since last season.

Works by Manchester Composers.

A programme of great interest is to be broadcast from the Manchester Station on Tuesday, October 14th, at 7.30 p.m. It consists solely of works by living Manchester composers. Some of the composers are very well known. Works by Mr. C. H. Fogg, for thirty-five years Organist to the Hallé Society, and Mr. J. H. Foulds, member of the Hallé Orchestra, and composer of the "World's Requiem," which was performed last Armistice Day under the patronage of His Majesty the King, will be given.

Edward Isaac, the well-known pianist, will play four items from his Six Miniatures, while Mr. Stephen Williams will sing some of his own songs, and also one of Mr. Isaac's songs.

The great feature will be the fact that each composer will conduct, or play, his own composition. Another interesting feature of this concert is the fact that father and son, Mr. C. H. Fogg and Mr. Eric Fogg, will conduct their own pieces.

The Nation's Pictures.

The National Gallery is not only one of the great picture galleries of the world, but it is unique in the completeness with which it illustrates the whole history of painting in Europe. The examples hung are also of an extraordinarily high level of merit, and include many of the world's masterpieces.

In a series of fortnightly talks, Mr. Stewart Dick will illustrate, by means of a few selected examples, the earlier stages of Italian painting, from the stiff formality of the Byzantine School to the full technical mastery of the later fifteenth-century painters.

The titles of these talks, the first of which will be given on October 13th at London, are:—

The Beginnings of Italian Painting—Duccio and Sienese School.

Florentine Painters of the Fourteenth Century.

The Beginning of the Fifteenth Century.

Fra Filippo Lippi and Piero della Francesca.

A Poet Painter—Sandro Botticelli.

Later Fifteenth Century Painters.

The Prize-Winning Play.

On Monday, October 6th, listeners will have an opportunity of hearing the play which has won the first prize in the recent Wireless Play Competition. It is entitled *Hunt the Tiger*, and has been written by Mr. H. A. Hering, of London. The reason the play has been selected for the fifty-pound prize is that it possesses a plot of a very novel character, peculiarly suited for wireless transmission.

The author has been engaged on putting the finishing touches to his play after receiving technical advice from our Dramatic Producer. Other plays sent in for this competition are being considered, and the listeners will no doubt hear a selection from them within the next month or two.

For Old and Young.

An innovation for the evening programme at Cardiff on Wednesday, October 15th, is the production of two plays for children, *St. George and the Dragon* and *Bluebeard*. At least, they are children's plays, inasmuch as the plots are the same as in the ancient stories, but they are treated in a delightfully humorous modern style.

The Dragon is an amiable old soul whose cannibalistic tendencies are dictated solely by

his desire for continued existence. One feels almost sorry that his ignominious defeat should be for ever proclaimed to the world through the medium of our paper currency. Bluebeard, too, appears as an essentially family man whose only fault was his firm and somewhat drastic opposition to feminist emancipation.

Modern British Composers.

On Sunday afternoon, October 5th, Bournemouth Station will give a programme of String Music, with songs by Mr. John Coates and Miss Dorothy Bennett. Among other items in the programme Mr. Coates will give renderings of songs of Elizabethan, Stuart, Georgian, and modern periods. The same station will spend a night with modern British Composers on October 18th, when orchestral items by Dame Ethel Smyth, John Ireland, Wallford Davies, Roger Quilter, Rutland Boughton, and Gustave Holst will be broadcast, together with songs by Miss Doris Vane, Mr. John Collinson, and Mr. Herbert Heyner.

Hints for Photographers.

The Photographic Talks from Glasgow continue to be a popular feature. On Saturday, October 4th, the Talk will be given by Mr. Dan Dunlop, the well-known pictorialist. His subject will be "Photographic Composition." Mr. Dunlop is well known as an exhibitor and adjudicator, and many people look forward to getting a good many hints on the subject.

Lectures for Teachers.

The London County Council has arranged for four lectures by Captain P. P. Eckersley, Chief Engineer of the B.C.C., to be given at the Polytechnic, Regent Street, on Fridays, at 6 p.m., on October 24th, November 7th and 14th, and December 5th. Admission to these lectures will be restricted to those engaged in teaching, whether part time or whole time, the fee being 4s. for London teachers and 6s. for out-county teachers.



"Does your wife like the wireless?"
"Not a bit. She can't talk over it."

(Drawn by Art Thomas.)

Radio Stations Abroad.

What I Saw of Foreign Broadcasting. By C. A. Lewis.

I HAVE just had the good luck to visit some of the broadcasting stations in Switzerland, France and Belgium, and very interesting indeed it is to see how other broadcasters are getting along.

I have outlined the difficulties of the B.B.C. pretty fully in my book on broadcasting, but I begin to believe that our difficulties were no greater than others are experiencing elsewhere.

Broadcasters in Belgium, for instance, have to pay twenty francs for their licence! You would think that, with such a large licence fee, the concerts would be good! But, unfortunately, the Belgian Government collars the lot and so the poor broadcasters get none!

Cheap Licences.

In France, only one franc is charged to a listener to enable himself the owner of a wireless receiving apparatus. But such is the laxity in France to pay even this nominal fee that I am informed that not more than twenty-five per cent. of listeners are registered. Of course, to have a receiving-set without a licence is punishable—but the law is not over alert in this direction.

So neither French nor Belgian broadcasters, though their regulations are quite different, receive a penny of help from their Governments.

This must be very disheartening—and if any listener in Great Britain still doubts the efficacy of the 10s. licence fee he pays, let him go to any Continental broadcasting station and compare the quality and quantity they can give him with our own British stations. He will have an eye-opener.

Dividing up the Fees.

A still more curious state of affairs exists in Switzerland. Part of the country speaks French, another part German, and a third Romand—a language Italian in origin, which is only spoken by a few thousand people in the world, resident in Italian Switzerland. It would be no good broadcasting in French in Basle or Zurich, and no good broadcasting in German in Lausanne or Geneva. There are, consequently, two companies, one of which serves the French-speaking Swiss, and the other the German-speaking.

This is easy. But how to divide up the licence fees? In Switzerland a ten-franc licence is paid, of which the broadcasting companies get eight francs. Apparently, the line of demarcation is so clearly defined by the language that it is possible to send all the money from the German-speaking listeners to the German station, and from the French to the French stations!

Talking to the Aeroplanes.

I shall not easily forget my arrival at Lausanne. Right at the top of the town was the "Champ de l'Air"—where the masts of the station raised themselves above the city. The station was really Government owned, and used to communicate with the aircraft on the Lyons, Geneva, Lausanne Airway, but with the advent of broadcasting, a company was formed to exploit the station and it was adapted for telephony. It now serves the double purpose of broadcasting and talking to the aeroplanes. The capable handling of Monsieur Roland Pissot has made this possible for the last two years.

My arrival in Zurich was not amid such fine weather. The aeroplane had come careering through the valleys with the clouds down on the hilltops each side. At last the great clock towers of the city loomed up through the dusk and we landed. An eventful day for Zurich,

I venture to think, for on the machine was the world-famous novelist—H. G. Wells.

My recollections of the Zurich Broadcasting Station bring up the image of a fine grey stone building standing in the centre of the city, not far from the lake. On the top floor, under the roof, were the offices, studio and the waiting rooms, all very clean and beautifully decorated. Behind the desk sat Mr. Spörri with a smiling face and an outstretched hand.

We talked about everything, and to me it was little short of extraordinary to see the grip this young man, just through his University training, had got on his subject after such a short time.

Zurich has only been going for a few weeks, but it is very capably run and very well staffed, and I think that listeners in England with good sets will hear some interesting transmissions from it during the coming winter. The wave-length is 650 metres.

When we got up next morning to fly back to Paris, it was pouring in torrents. About three o'clock in the afternoon the Eiffel Tower loomed up in the mist and Paris was waiting for us.

Up-to-Date Brussels.

There I renewed old acquaintanceships and made new ones. I met those officials who enabled me to get a concert through to listeners last New Year's Eve at twenty-four hours' notice, when M. Poincaré was prevented from broadcasting at the last moment. I saw the beautiful oak-panelled studio of *Le Petit Parisien*.

I found a very finely equipped station at Brussels—a studio draped in mauve with red lacquer furniture, and a 1½ kilowatt Marconi set—so powerful, I understand, that it is better heard in Germany, Holland and France, than in Belgium—for which reason licences are not coming in as fast as they might.

At half-past eleven in the morning I was in the Brussels studio. At three o'clock in the afternoon I was sitting in the B.B.C. London offices, and it was all over!

WIRELESS AT NIGHT.

Tall as a village spire
A slender fir-tree set upon the hill
Carries the news—or CROONIS—at your will
Along the fine-drawn wire.

Aerial and telephone,
Batteries, valves (so little for so much),
And half of Europe answers to your touch,
Whispers to you alone.

The dogs of Paris bark
For us; and from our easy chairs in Spring
We hear the nightingales of England sing
Out of their distant dark.

Perhaps our badger goes
Grunting between the trees and moonlit sky,
Where the owls call and softly hurry by.
I know the yellow rose

Nois on the wall; but here
Harmonies sound and rush of violins;
Or it's a play by Molière that begins
And speaks into my ear.

Drenched in their drowsy calm,
Outside the flowers in moon-dipped garden-
walks
(Tallshining flowers that sway upon their stalks)
Are scented like sweet balm.

Within a voice comes through;
"Bon soir, Mesdames, Messieurs," I hear
it say,
"L'audition de ce soir est terminée."
Monsieur, good-night to you.—From PUNCH.

EVENTS OF THE WEEK.

SUNDAY, October 5th.

LONDON, 9.0.—Do Groot and the Piccadilly Orchestra. S.B. to other Stations.
BIRMINGHAM, 8.30.—"The Harvest Home."

MONDAY, October 6th.

ALL STATIONS, except Belfast, 7.35.—Music and Drama (relayed from London).

TUESDAY, October 7th.

BIRMINGHAM, 7.30.—Concert by the City of Birmingham Symphony Orchestra (Conductor, Adrian Boult), relayed from the Town Hall.

BOURNEMOUTH, 7.30.—"La Cigale,"

a Comic Opera in Three Acts by Audran.

CARDIFF, 7.30.—"Sweet Lavender."

MANCHESTER, 7.30.—"Tales of Mystery and Imagination" (Edgar Allan Poe).

ABERDEEN, 7.45.—Edward MacDowell Evening. S.B. to Edinburgh.

WEDNESDAY, October 8th.

LONDON, 7.30.—Chamber Music Evening.

BIRMINGHAM, 8.0.—Tchaikovsky's Popular Works.

BOURNEMOUTH, 8.5.—Municipal Orchestra Night. Conductor, Sir Dan Godfrey.

CARDIFF, 7.30.—"The Bohemian Girl."

GLASGOW, 7.30.—Symphony Concert. S.B. to Edinburgh.

THURSDAY, October 9th.

ALL STATIONS, except Belfast, 7.35.—A Coleridge-Taylor Programme, and Half-an-Hour of Overtures.
BELFAST, 7.35.—Russian Programme.

FRIDAY, October 10th.

BOURNEMOUTH, 7.30.—A Night with Modern British Composers.

MANCHESTER, 7.30.—A Hunting Programme.

ABERDEEN, 7.45.—Birthday Programme. S.B. to Glasgow.

EDINBURGH, 7.40.—The Rt. Hon. The Earl of Balfour, K.G., O.M., on "Foreign Affairs." S.B. to all Stations.

SATURDAY, October 11th.

LONDON, 7.30.—"The Roosters" in "Army Reminiscences." S.B. to other Stations.

ABERDEEN, 7.30.—Operatic Night.

IS RADIO RESPONSIBLE?

THERE seems to be a most decided swing of the pendulum of public taste in the matter of music," says a writer in the *Morning Post*. "And most convincing proof is found at the Promenade Concerts at Queen's Hall. No longer does light and irresponsible music suffice as it did in days that are gone. The inclination of the public is towards the classical. The programmes that give the 'symphonies and ops' prove the most attractive."

"The nights when the symphonies of Haydn, Mozart and Beethoven and the works of Bach and Wagner are played always result in crowded houses. For the lighter music there is no such support."

One is naturally tempted to ask: Is this increased liking for really good music due to the fact that it is being brought into thousands of homes by means of broadcasting? It certainly looks as though this were the case.

To See The Studio.

By E. R. Appleton, Station Director, Cardiff.

OF course, I learned the usual French at school—"Give to the son of your gardener the book in the desk of my great-uncle" sort of thing; but as I don't possess a great-uncle, I haven't found that particular sentence very useful.

I have also on various occasions visited France, where I have endeavoured to speak the language. "*Vous desirez, Monsieur?*" always encourages me to plunge. I state my wants, and the garçon gravely waits until I have finished, when he says in a perfectly polite and toneless voice: "You will have porridge first, sir, and bacon and eggs to follow, coffee and rolls?"

My Opportunity.

I keep up the fiction among my friends that I am a good linguist, for I know that, compared with some of them, I am. Now, when Vivian told me that a Frenchman he had met was desirous of visiting the Studio, and when he went on to add that he positively knew no English, I remained unmoved. I took it calmly. "That's all right," I said; "tell him to come to-day—no, to-morrow, at 4.30."

Now this man whose English was negligible would give me my opportunity.

I bought a French book on my way home. I read it; I read it aloud. It was only practice I needed. My wife came into the room. "Do you need to make so much noise?" she asked. "You'll wake the children."

I was glad to have that warning, for I remembered the gibe about English people always thinking that foreigners understand them if they only shout loudly enough. I began again, I read aloud in a low, soothing voice.

Strangely Disappointed.

By the time my man arrived, I felt thoroughly primed up. He entered, a dark man with a beard. "*Monsieur!*" I breathed, and bowed low. (I had practised that in front of the glass; nothing gives one the confidence to go on like beginning well.)

"*Enchanté de vous voir,*" I murmured.

"*Et ça,*" he replied, tersely.

Now, that rather unnerved me. I felt it was unfair of him to run away with my two lamb like that.

However, I was master of the situation, so I proceeded: "*Vous-mêmes voir?*" and I waved my hand towards the Studio.

"*Bien!*" he replied.

I took him round. I had looked up all the technical words that morning—broadcasting, microphone, valves—I had them all pat.

Well, for once I had not been choked off, but I felt strangely disappointed. My visitor was uncommunicative.

A Rude Awakening.

I bade farewell with dignity and kindness, but I did not adhere to my plan of asking him to visit me again. I murmured: "*A la prochaine fois!*" at the door, and dashed in a few phrases which I had been saving up in case of need, but which I had no further cause to hoard. Phrases such as "*Très gentil,*" "*Très aimable,*" "*Ça ne fait rien*"—in fact, I brushed aside his protestations of gratitude before he uttered them.

I returned to my sanctum after I had shown my visitor to the door.

On his way to the gate he had to pass "*le concierge*" at work under my window.

He stopped: I remember wondering what on earth the caretaker would make of him, when I heard these words in a voice that could only have been nurtured north of the Tweed: "Funny they should have a Dago in there!"

I have not seen Vivian yet!

PEOPLE IN THE PROGRAMMES

"A Come Down."

LISTENERS are again to have an opportunity of hearing Mr. John Coates this week, for he will be singing at Bournemouth on Sunday, October 5th. Mr. Coates comes of a well-known Yorkshire musical family, and he made his first London appearance at the Savoy Theatre in 1904. For some years he sang principally in musical comedy and comic opera before he made his debut in grand opera at Covent Garden in 1901.

Mr. Coates relates an amusing story concerning a provincial landlady, whose rooms he once engaged. She was a very lugubrious person and was always recalling her "better days." When he endeavoured to console her by pointing out that it was not such a hard fate to entertain himself and wife, she shook her head gloomily.

"I quite appreciate what you are, sir," she whined, "but you must confess it's a come-down for us. We used to keep a pork shop."



(1) Mr. John Coates; (2) Lieut.-Col. Gordon Casserly; (3) Miss Anne Thursfield; (4) Miss Marjorie Hayward; (5) Mr. John Huntington.

A Much-Travelled Soldier.

AN interesting talk on "For, the Heart of Morocco," is to be given from London on October 9th by Lieutenant-Colonel Gordon Casserly.

Lieutenant-Colonel Casserly, who retired from the Indian Army after the war, served for many years in India and China, studied Japanese in Japan, and travelled in Manchuria, Corea, the Philippine and the Hawaiian Islands. From China he ended a long-enduring voyage around the world through the United States and Canada. In Europe he has been in almost every country. He has lived for years in lonely posts in India.

A Musical Family.

MISS ANNE THURSFIELD, who is to sing at Birmingham on October 8th, and at Cardiff on October 9th, comes of a family of musicians, and her grandmother and mother were both professional singers. She studied music in Brussels, Langens, Berlin and London.

Since the war she has given many recitals in London and the provinces, and has also sung with success in Munich and Vienna.

A Popular Violinist.

A VIOLINIST who is a favourite with listeners is Miss Marjorie Hayward. After studying at the Royal Academy of Music under the late M. Emile Sauret, she spent some time at Prague, working under Professor Sevcik, the teacher of so many of our leading violinists. For the last few years she has made frequent appearances at the Queen's Hall and at other important concerts in London and all over the country.

Besides being a soloist, Miss Hayward leads the Virtuoso String Quartet and the English String Quartet, and is a member of the English Trio. She is also a Professor and Fellow of the Royal Academy of Music.

In "La Cigale."

ON Tuesday, October 7th, Audran's comic opera, *La Cigale*, will be given at Bournemouth, with Mr. John Huntington in the rôle of Matthew Van der Koopen and the Duke of Faysenburg.

Mr. Huntington is a native of Yorkshire and studied singing at the Royal College of Music, where he won an open scholarship, and he has appeared at the principal concerts in England, Scotland, Ireland and Wales.

Hard on the Composer.

MR. HUNTINGTON relates a good story of a village orchestra that was rehearsing a piece by an amateur composer. In the middle of their playing, the composer arrived.

"What's this?" he demanded, angrily, of the conductor. "I can hear only the violins and not any of the wind instruments."

"Oh, it's too hard a job for the wind instruments," replied the conductor. "The players can't blow and yawn at the same time."

"The Art of Living."

A TALK on "the Art of Living" will be given from London on Wednesday, October 8th, by Sir James Yoxall.

Sir James has had a versatile career, but he is chiefly known to the general public by reason of his long-standing connection with the National Union of Teachers. He is a great authority on educational matters and was himself a teacher. In his spare time he writes novels and takes a keen interest in old furniture and china.

He Won.

SIR JAMES YOXALL has a rare fund of good stories—mostly connected with schools and school life. One of his best is the following: An inspector one day visited a village school. After asking several questions which no one could answer, he said:—

"If anyone can ask a question which I can't answer, I will give him sixpence."

Up jumped a little boy saying:—

"Why am I like a dead horse?"

After thinking some time the inspector said: "I will give it up."

"Because I am waiting for the 'tanner,'" was the reply.

A Correction.

I AM asked by Miss Gwen John to disassociate her name from a story published in this page, and I regret that this story was wrongly attributed to her by a correspondent.

The Secret of Happiness.

A Talk From London, by "Philemon."

THE majority of us would, I suppose, say (if we were asked, and if we had thought about the matter at all) that the chief thing to be desired in life is happiness—for ourselves, perhaps, first, and for the greatest number. But it depends a good deal upon what one means by happiness.

If by happiness you understand, say, felicity—which is a smooth word and suggests a glassy sea—I do not think that it is much use aiming at that, for you will not get it—not in this life and this world, at any rate.

The Anguish of Youth.

As a matter of fact, while many look to attain felicity in a life which is to come, few are so fond as to expect to reach it here. Here, at least, we shall not always find the smooth way for our feet, or the smooth sea for our ship, or the smooth pillow for our head. And one may venture so far as to say that it would not be good for us if we could.

If you describe happiness—and this is probably the general idea—as an absence of suffering, I do not think that we are likely to get that, either. One of the truths upon which the religion of Buddhism is founded is that suffering is a universal circumstance in mortal life, that it is evil, and, therefore, that we must do all we can to escape it. The Buddhist way of life is determined by the desire to escape suffering.

On the contrary, I feel sure that to escape suffering would be to miss life. Wherever life breaks out, there is suffering, and wherever life breaks in, there is suffering. The agony and anguish of youth, for example, when the life enshrined in the individual as within a bud, begins to expand, casts off its coverings, and unfolds.

At War with the World.

Youth awakes, and finds that he is at war with himself, and, as often as not, at war with his world. It is life bursting forth through restrictions. It is the travelling pain of second birth. There is joy; but the joy, as Browning said, is "three parts pain."

When life breaks forth in us, we suffer; and when life breaks in upon us, we suffer—breaks in upon us, as when the surging sea invades the quiet pool. When a great love arrives in your placid life, it upsets, it disturbs, it distracts—indeed, you cannot describe its effects without using words which hint at suffering. Many a man can tell you what happened when a living Faith got inside the barrier of his dead creeds—an agonising experience.

Living and Existing.

So that there would seem to be no way of escaping suffering except (as the Buddhists teach) to escape life itself. Yet it would be extremely odd, would it not, if the great quest and aim of life were—to escape life! The chances are that we are in life in order that we may live; and, if to live, therefore to suffer. To live, not simply to exist. A vegetable, I suppose, does not suffer; but to live, in any sense of the word which accords with our manhood, is to suffer.

If, then, you seek happiness in life, you must find it somehow or other within the circumstance of suffering.

All power is developed against pressure; personal power also. Where no effort is necessary, no effort is made, and where no effort is made, muscles and mind and moral tend to become slack. Poverty may have slain its thousands, but riches its tens of thousands. The angels have more cause to weep over the worldly successes than the worldly failures of men. An easy way is usually a decline. The path of

least resistance moves in a circle and leads nowhere. It is the putting forth of power that increases power; but you cannot put forth power against a void; resistance is necessary, something that tries you, tempts you, demands strain and endurance.

Do you imagine that the Cherubim were set to guard the way to the Tree of Life with their flaming swords in order to keep you from it? Not so. But to make you fight and prove yourself before you attain to it. If, therefore, you seek to escape suffering, you miss exactly that which would elicit the fulness of whatever power may be in you.

I confess myself to be among those who seek happiness, but the happiness I seek is not an escape from suffering, but the development of inner power; not an escape from the world, but an entrance into it with eagerness, strength, and assurance. The sense of increasing power, growing mastery, triumph in life.

I am grateful for such pleasures as come to me, and I do not go far out of my way to seek burdens or pains; but I desire as my happiness the sure feeling that, if suffering is coming to me, I shall be able to "greet the Unseen with a cheer," and that, if heavy burdens are to be put upon me, I shall be found as he of whom it was written:—

"When Duty whispers low, 'Thou must!'"

The youth replies, "I can!"

Listening for the Blind.

PROBABLY few sighted listeners realize what a great boon wireless is to those who have lost, or never had, the priceless gift of vision. Numerous blind people, also, do not yet understand how much brighter their lives would be if they were to become the possessors of receiving sets.

In the *SL DUNN'S REVIEW* there appears the first of a series of articles on "Wireless for the Blind," by Captain Ian Fraser and Oswald Carpenter, which should be of great use to those who cannot see.

It is particularly interesting to know that listening is popular among blinded soldiers—and many of them are not merely passive listeners, but understand a great deal about the technicalities.

"They look after and tune in their instruments without sighted assistance," says Captain Fraser. "A few began to inquire 'how it works,' others took the thing to pieces to find out. Some had friends who helped to put it together again and explained its mysteries. Amazed to learn how easy it was, they went on, and in one or two cases have now made receivers of their own, with their own hands."

"It has been proved," he adds, "that it is perfectly possible for anyone of us to construct most of the apparatus that is required, even for the most complicated experiments."

In "Wireless for the Blind" the writers will discuss the subject from almost every point of view, and will make plain both the theory and practice of radio, so that any blind person who has mastered the articles will be able, with very little outside help, to become almost an expert.

It cannot be too strongly asserted that wireless is an ideal hobby for the sightless or for those whose vision is failing, and any reader who knows anyone so afflicted will be doing a real service by enrolling him, or her, among the ever-growing band of listeners.

At 14, the members of the United States Cabinet, except two, possess wireless sets.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Must Plays Be Seen?

DEAR SIR,—I believe I represent the views of the majority in deprecating the broadcasting of dramatic plays to all Stations, as has recently been the case on several occasions.

At least seventy-five per cent. of the interest in drama is in seeing the actions of the artists, together with the scenery depicted and the play rendered. This is definitely confirmed by the fact that one goes to see a dramatic play, whereas, the sole essential is to hear a concert or recital of music where action, scenery, and by-play are of no account. Hence the manifest advantage of broadcasting music instead of the drama.

I have no wish to deprive those who wish to listen to dramatic plays; all I ask is that the B.B.C. should not monopolize all Stations with such plays and that they should afford the opportunity of switching over to a Station broadcasting a programme more congenial to the taste of those who do not appreciate radio plays.

Yours truly,

Eastbourne.

F. J. N.

Radio and Nerves.

DEAR SIR,—Having recovered from that now well-known illness "sleepy sickness," I was left with very bad nerves. I could not settle for a minute, and I had to be constantly moving about, keeping myself occupied. I was made a present of a one-valve set, and have not looked back since. It has made a marked change; already people remark about it, and I have only listened for four months.

I can sit down quietly now for minutes on end, and altogether am mending rapidly, thanks to radio. My nerves have certainly improved and I am not so irritable as before, and I attribute it all to the enforced sitting still whilst listening.

Yours truly,

Litherland.

H. LYONS.

Wireless Etiquette.

DEAR SIR,—Quite a little war has broken out among some of my friends over the question: "Should listeners stand up when 'God Save the King' is being played?" Some say yes, and some that it is not necessary, and the position is aggravated when a party switches from one station to another, closing at different times, and hears the tune repeated.

It would be interesting to know what your readers think. For my part, I believe that it is the proper thing to stand up, even in the privacy of one's home, especially if there are young people present, but there are other questions of etiquette that also demand our attention. For instance, a few lessons on this subject to "high-brows" who grumble audibly when "low-brow" music is being broadcast, and to jazz enthusiasts who spoil their companions' enjoyment by jeering when Beethoven is coming across the ether, would not be out of place.

There are other types of listeners who need a gentle word of warning. For instance, the man who persists in turning on his loud speaker and leaves his windows wide open just after the next-door neighbour's baby has gone to sleep, and the enthusiast who is continually worrying his neighbours by tinkering with and altering his outdoor aerial.

Truly, the great discovery of wireless has brought its problems of behaviour, and many listeners would do well to give a little more attention to the subject of wireless etiquette.

Yours truly,

Glasgow.

S. H. B.

When Big Ben Booms

The World's Most Famous Bell

"ALL British Broadcasting Company's stations closing down. In one minute Big Ben will strike."

The minute passes, then out of the silence, like the stroke of doom, reverberates the majestic boom of Big Ben.

When listening, who can hang up his headphones before having heard that note?

For me, Big Ben epitomizes the miracle of wireless.

About two hundred miles distant from the capital, I hear the self-same note that strikes the ears of those grave and worthy signors assembled under the shadow of St. Stephen's. I see that illuminated dial shining out above the roofs of London like an enormous full moon. I hear the hoot of London taxis and smell the unforgettable smell of London petrol. I feel I am listening to the heart-throbs of the greatest city under the sun. All this Big Ben conjures up for me.

Named after an M.P.

Many people—even Londoners—are under the impression that Big Ben is the name of the famous clock itself. This, of course, is not the case; it is the bell that owns this title, and its history is a very interesting one.

It is now sixty-six years since Big Ben became a British institution. The manner of his christening was as follows. Sir Benjamin Hall was President of the Board of Works that had in hand the building of the House of Commons after the fire of 1837. Sir Benjamin had much to do with the carrying out of the plans of the architects, and his efforts were recognized and appreciated by the members of the House.

In September, 1858, the question came up in Parliament as to the name of the big bell that was to hang in the tower.

"Why not call it 'Big Ben'?" a member shouted.

The suggestion was received with laughter and applause.

Sir Benjamin was a man of above the average height and of noticeable girth, and on this account had often been called "Big Ben." The nickname was adopted, and the huge bell of St. Stephen's Tower remains a monument to the memory of Sir Benjamin Hall.

Not the Original Bell.

Big Ben was actually born on April 10th, 1858; for on that date he was cast by George Meers. He was elevated to his present position in the October of the same year. He should really be called Big Ben the Second, for the first Big Ben that was cast was tested before being put into position, and as he contained a crack, was returned to the melting pot.

The two Big Bens cost the nation £40,000. The present bell is 7 feet 6 inches in height; 6 feet in diameter at the mouth, and weighs 13½ tons. He has four smaller bells in attendance, which lighten his labours by striking the quarters.

At first, Big Ben's note was so melancholy that it wrung the hearts of those who heard it. Later, his note considerably improved, becoming more cheerful: a crack had appeared on his surface.

As, however, he appeared none the worse, he was not forced to suffer the fate of his elder brother. It remained for wireless to elevate him to the position of the twentieth-century curfew.

ALL wireless stations in the United States have call signs beginning with K, N, or W. The N is used exclusively by the Navy. The eastern stations take W, while K is reserved for stations in the west.

The Poet and the Dairymaid.

The Story of "Highland Mary." By A. B. Cooper.

OF all the women immortalized by the poets, Mary Campbell, universally known as "Highland Mary," is one of the sweetest, purest, and most pathetic. Lockhart declares that Robert Burns's love for her was the master-passion of his soul, and, whether that be so or not, it is certain that he kept her memory locked up in a secret drawer of his heart to his last day, never speaking of her, but, three years after her death, penning "To Mary in Heaven," one of his most exquisite poems, and six years after her death, his great song, "Highland Mary."

When Burns learned to know her, Mary was a dairymaid at Codsfield. A hundred yards from the castle stood a thorn-tree supposed to be closely associated with the romantic episode which forms one of the idylls of literary history.

HIGHLAND MARY.

Ye banks and braes and streams around
The castle o' Montgomerie,
Green be your woods, and fair your flowers,
Your waters never drumble;
There summer first unfolded her robes,
And there the longest tarry;
For there I took the last farewell
O' my sweet Highland Mary.

How sweetly bloom'd the gay green hick,
How rich the hawthorn's blossom,
As underneath their fragrant shade
I clasp'd her to my bosom!
The golden hours on angel wings
Flew o'er me and my dearest;
For dear to me as light and life
Was my sweet Highland Mary.

We met on a vow and look'd embrace
Our parting was full tender;
And pledging oft to meet again,
We tore ourselves asunder;
But, O! fell Death's untimely frost,
That nipt my flower so early!
Now green's the sod, and russet's the clay,
That wraps my Highland Mary!

O pale, pale now, those rosy lips,
I oft have kiss'd so fondly!
And closed for aye the sparkling glance
That dwelt on me so kindly!
And mouldering now in silent dust
That heart that lov'd me dearly!
But still within my bosom's core
Shall live my Highland Mary.

By some, it is called "Burns's thorn"; by others "Mary's tree." The parting of the lovers, oft told, took place on May 14th, 1788, and Mary died at Greenock the following October, without ever seeing Burns again.

On the picturesque shore of Dunoon, close to the spot where she was born, her statue now stands, because the National Poet said of her:—

Dear to me as light and life
Was my sweet Highland Mary.

A Romantic Meeting.

That "day of parting love," so memorable in romantic annals, was the second Sunday in May, 1788. The meeting took place in a sequestered spot by the banks of the River Ayr, and, standing one on either side of a tiny tributary stream, they dipped their hands together in the water, and then, holding a Bible between them, vowed eternal fidelity one to the other. They then parted, never to meet again. In October of the same year, Mary came back from Argyllshire as far as Greenock, in the hope of meeting Burns, was seized with a malignant fever, and died.

Three years later, when he was married to Jean Armour, he was seen by his wife, who was very observant of his literary moods, and to

whom we owe much first-hand evidence of the genesis of some of his poems, to "grow sad about something, and to wander solitary on the banks of the Nith, and about his farmyard, in the extreme agitation of mind nearly the whole night. He screened himself on the lee-side of a corn-stack from the cutting edge of the night wind, and lingered till dawn wiped out the stars, one by one, from the firmament," as Lockhart renders the information he got from Mrs. Burns.

His "Dear Departed Shade."

It would appear also that it was only after his wife had again and again entreated him to come in, that he returned to the house, sat down, and wrote the verses which he had composed and remembered, beginning: "Thou lingering star, with lessening ray," usually entitled "To Mary in Heaven."

But, as we have seen, the great song—a finer poem than "To Mary in Heaven," in the judgment of the best critics—was written on the sixth anniversary of Highland Mary's death, a poem exhibiting the deepest and most genuine feeling. It was the last song he ever addressed to his "dear departed shade." The year was 1792, and the little that was mortal of Burns was committed to the grave in 1796.

Father of the Violin.

Making the Orchestra Possible.

WITHOUT the violin, orchestral music, as we know it to-day, could not exist; but for the violin, we should know nothing of Wagner, of Puccini, of Mozart, of any of the great masters who have given us our glorious heritage of the operas.

Listeners, therefore, should have a particular affection for Stradivari, who set a standard which has been the envy and goal of all who have followed him.

The violin, as its name implies, is a descendant of the viol, and dates roughly from 1550. The Italians early made a name for themselves as violin-makers, and the town of Cremona was one of the most famous seats of its manufacture. The family of Amati, Andrea, Antonio, Geronimo and Nicholas each made some improvement in the instrument and brought it nearer to perfection.

Played in the Streets.

Antonio Stradivari, who was born in 1644, was a pupil of Nicholas Amati, and to him must be given the credit of making the violin in its final form, the form in which we know it to-day.

Many of the world's masters have used Stradivari's violins, and the value of these instruments often runs well into four figures. Ysaÿ's Stradivari was valued at six thousand pounds, and there is a record of one instrument which reached the enormous figure of ten thousand pounds. This violin, known as the "Emperor's Stradivari," was said to be the finest instrument in the world.

Some of Stradivari's violins have had romantic histories. One was played for years by a street musician in London before it was discovered by an expert. It was subsequently sold for seven hundred pounds.

Another Stradivari was sold for six shillings at an auction. A little later it was resold for sixteen hundred pounds. Yet another Stradivari was given to a German blacksmith by a traveller who could not pay for the shoeing of his horse. For years the instrument hung in the forge, till a passer-by discovered the worth of the old, smoke-blackened violin.

WIRELESS PROGRAMME—SUNDAY (Oct. 5th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.

Choral Programme.

S.B. to Newcastle.

A Contingent of 25 Voices

from the

LONDON WELSH MALE CHOIR.

Conductor: LLEWELYN BEVAN.

Accompanist: HORATIO DAVIES.

ELSIE COCHRANE (Soprano).

OLGA CARMINK (Solo Pianoforte).

CHARLES LEGGETT (Solo Cornet).

ALEC SHERMAN and

UNA CHEVERTON

(Violin Duettists).

The Choir.

"Haste, Sweet Haste" (Harmonised)
"Drink to Me Only with Thine Eyes" (Male)
"Somewhere a Voice is Calling" (Voices)
"God Bless the Prince of Wales" (Violin Duett.)

Three Pieces: Godard
(1) Souvenir de Campagne; (2) Minuet;
(3) Serenade.

Songs:
"Dove Sono" ("Figaro") — Mozart (11)
"Una voce poco fa" ("Il Barbiere")

Cornet Solo.
"Nearer, My God, to Thee" — Carey (1)
Pianoforte Solo.

"A Cheval dans la Prairie"
Drouot de Séverac

"Le Départ" — "Halle à la Fontaine"
—"Le Retour."

"The Prophet Bird" — Schumann
The Choir.

"Through Eastern Gates"
Granville Rustock (2)

"The Little Church" — Becker (2)
"Comrades in Arms" — Adolphe Adam (2)
Violin Duett.

Spanish Dance — Serenade
Songs.

"The Year's at the Spring" — H. H. A. Bench
"A Brown Bird Singing" — Hayden Wood
"The Joy of Spring"

Huntingdon Woodman
Cornet Solo.
"The Lost Chord" — Sullivan
Pianoforte Solo.

"Coins de Seville" — Turina
"Hark, Hark, the Lark" — Schubert-Liszt
The Choir.

"O Peaceful Night" — Edward German (11)
"In the Sweet Bye and Bye" — Protheroe
"Feasting I Watch" — Elgar (11)

"The Viking Song" — Coleridge-Taylor (2)
5.0.5.30.—CHILDREN'S CORNER. Children's
Service, relayed from St. Peter's, Cranley
Gardens, S.W. S.B. to all Stations.

Announcer: J. S. Dodgson.
6.0.6.15.—The CHIEF RABBI on "Jewish
High Festivals." S.B. to other Stations.

8.30.—Anthem, "Hear My Prayer"
Mendelssohn (11)

Hymn, "Round the Throne of God" (A.
and M. No. 335).

The Rev. BASIL W. R. MATTHEWS,
B.A., Vicar of Holy Trinity, Lambeth
Religious Address.

Hymn, "Lord, Thy Word Abideth" (A.
and M. No. 243).

9.0. DE GROOT
and the
PICCADILLY ORCHESTRA.
Relayed from the Piccadilly Hotel,
S.B. to other Stations.

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL
NEWS BULLETIN. S.B. to all Stations.
Local News.

10.15.—De Groot and the Piccadilly Orchestra
(Continued).

10.30.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. THE STATION SYMPHONY

ORCHESTRA.

Conducted by JOSEPH LEWIS.

A. BELL WALKER (Tenor).

S. FOWLER WRIGHT (Pianist).

NIGEL DALLAWAY (Solo Pianoforte).

Orchestra.

"Overture, 'Fingal's Cave,' Op. 26

Slow and Final Movements from Concerto

in E Major for Pianoforte and Orchestra

Songs.

"Onaway, Awake, Beloved"

Coleridge-Taylor (11)

"Macushla" — Macmurrough (1)

"Tired Hands" — Sanderson (1)

Living Poets of Birmingham.

Orchestra.

Nocturne from "A Midsummer Night's

Dream" — Mendelssohn

"Chant Hindu" — Ravel-Korshak

Solo Violin, FRANK CANTELL.

Suite, "Sylvia Ballet" — Debussy

Songs.

"Ah, Moon of My Delight" — Lehmann

"In Love" — Lohs

"Songs My Mother Taught Me" — Devrek

Orchestra.

Tone Poem, "Finlandia" — Sibelius

5.0.5.30.—CHILDREN'S CORNER, S.B. from
London.

6.0.6.15.—The CHIEF RABBI S.B. from
London.

8.30. "Harvest Home."
Hymn, "Come Ye Thankful People, Come"
(A. and M. 382).

Anthem, "Lo! Summer Comes Again"
Stainer (11)

The Rev. R. CREED MEREDITH (Vicar
Designate, Wanganui, New Zealand):
Religious Address.

Hymn, "Praise, O Praise Our God and
King" (A. and M. 381).

Cantata for Harvest — Garrett (11)
(Solo Tenor, ERNEST SMITH.)
Organist, CHRIS M. EDMUNDS.

Conductor, JOSEPH LEWIS.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Close down.
Announcer: Perry Edgar.

BOURNEMOUTH.

String Music and Ballads.

JOHN COATES (Tenor).

DOROTHY BENNETT (Soprano).

REGINALD S. MOUNT (Solo Violin).

ARTHUR MARSTON (Solo Pianoforte).

THE WIRELESS STRING ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Swing Orchestra.

3.0. The Chiddingfold Suite, Op. 60 — Dunsell (11)

3.15. "On a Grey Day" — Norman O'Keefe
"The Blackbird" — P. Weatherly (1)
"Honey, Dat's All" — Van Alstyne
"The Lass With The Delicate Air" — arr. Arns

3.25. John Coates.
Elizabethan Group.

"Come Again" — John Dooland—1597
"It Was a Lover and His Lass" —
Thomas Morley—1600

"Since First I Saw Your Face" —
Thomas Ford—1607

"Phyllida Flouts Me" —
Anon.—temp. Elizabeth

3.35. Reginald S. Mount and Arthur Marston.
Sonata in C Minor for Violin and Piano
Grieg

(a) Allegro Appassionato; (b) Allegretto
alla Romanza.

5.50. String Orchestra.
Suite — Frank Bridge (2)
(1) Prelude; (2) Intermezzo; (3) Nocturne; (4) Finale

4.5.

John Coates.
Stuart and Georgian Group.
"What Shall I Do to Show How Much I
Love Thee?" — H. Purcell—1600

"The Pretty Creature" —
Stephen Horrocks—1763-1795

4.15. String Orchestra.
"Four Novellettes," Op. 52
Coleridge-Taylor (11)

4.25. Dorothy Bennett.
"Shepherd! Thy Demons Vary"
Old English (1)

Bolwig's Song — Grieg
"Ferry Me Across the Water" — El. Ford
"The Nightbird" — Parley

4.35. John Coates.
Modern Group.
"The Knight of Bethlehem"
C. W. Thompson (11)

"Disphania" — W. Whitaker
"Linden Lea" (Dorset Song)
H. Vaughan Williams (1)

"At the Midhour of Night" — P. H. Cowen
String Orchestra.

4.45. "The Viceroy of Bray."
Variations for String Orchestra, Op. 35
Ernest Anstey (11)

5.0.5.30.—CHILDREN'S CORNER, S.B. from
London.

6.0.6.15.—The CHIEF RABBI S.B. from
London.

8.30. Choir of the Church of the Annunciation.
Motel, "O Sacrum Convivium" — Palestrina
Hymn, "I Met the Good Shepherd" (West-
minster Hymnal, No. 63).

8.35.—The Rev. Father PERCIVAL THIGGS,
Church of the Annunciation: Religious
Address.

8.45. Choir.
Hymn, "Mury, Dearest Mother" (West-
minster Hymnal, No. 124).

Motel, "O Quam Suavis" — Farmer
9.0.—DE GROOT AND THE PICCADILLY
ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—De Groot and the Piccadilly Orchestra
(Continued).

10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

ALEC JOHN (Tenor)

OWEN GANE (Baritone).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

3.0. I. Orchestra.
March, "Pomp and Circumstance," No. 4
Elgar (1)

"Berceuse" — Janáček
"England, Land of the Free" — Harris

II. Alec John.
"Blow, Blow, Thou Winter Wind"
Quilter (1)

"There is a Flower That Blooms"
Wallace

III. Owen Gane.
"Clorinda" — Mayson
"The Wind's an Old Woman" — Bowen

IV. Orchestra.
Symphony No. 5 in C Minor — Beethoven
1st Movement—Allegro.

V. Alec John and Owen Gane.
"The Moon Hath Raised Her Lamp
Above" — Hevedius
"Fickle Hearted Mini" ("La Bohème")
Puccini

VI. Orchestra.
Symphony No. 5 in C Minor — Beethoven
2nd Movement—Andante con moto.

VII. Alec John.
"The Fairy Tales of Ireland" — Coates
"Mother Machree" — Bull and Offert

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 53.

WIRELESS PROGRAMME—SUNDAY (Oct. 5th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

VIII. Owen Case.
"Lullaby of Love" ... Lyall Phillips

IX. Orchestra.
Symphony No. 5 in C Minor ... Beethoven
3rd Movement and Finale.
Announcer: C. K. Parsons.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

6.0-6.15.—THE CHIEF RABBI. *S.B. from London.*

8.0.—St. Paul's Congregational Choir.
Hymn, "O Breath of God Breathe On Us Now."
Anthem, "The Radiant Morn."
The Rev. HERBERT HALLIWELL, F.R.S., General Secretary of the British Christian Endeavour Union: "Spiritual Energies of Daily Life—(5) Energy."
Hymn, "Thou Didst Leave Thy Throne."

9.30. TOM DICKENS ALEXANDER (Baritone).

THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

10.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

Announcer: E. H. Appleton.

MANCHESTER

3.0-5.0. EMILY ASHTON (Soprano).
THE OLD 3RD CHESHIRE MILITARY BAND.

Conductor, PAT RYAN.

March, "Entry of the Gladiators" ... Fauré

Overture, "H. Scraglio" ... Mozart

"Lilacstrum" ... Schubert

"Spring Song" ... Mendelssohn (1)

Soprano Songs.

"Elizabeth's Prayer" ("Tannhäuser")

Wagner (11)

"Nymphs and Shepherds" ... Purcell (11)

Band.

Selection, "Cavalleria Rusticana" ... Mascagni

Barcarolle, "The Tales of Hoffmann" ... Offenbach

Entr'acte, "The Butterfly" ... Bend Sin

Soprano Songs.

"The Prayer" ("Tosca") ... Puccini

"Solweig's Song" ... Grieg

Band.

Cornet Solo, "Ave Maria" ... Schubert

Chant sans Paroles ... Tchaikovsky

"Four Indian Love Lyrics" ... Woodforde-Pinden (1)

Soprano Songs.

"Rose Softly Blooming" ... Späth (1)

"Sylvan" ... London Herald (5)

Band.

Selection, "Reminiscences of Mendelssohn."

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

6.0-6.15.—THE CHIEF RABBI. *S.B. from London.*

7.30. ORGAN RECITAL,

from the Piccadilly Picture Theatre.

H. FITZROY PAGE, Solo Organ.

ARTHUR WILKES (Tenor).

Organ Solos.

March, "Cleopatra" ... Mancinelli

Waltz in E Minor ... Oscar Cui

Overture, "Fledgling" ... Muscadet

Two Pieces ("The Question" ... Wolfen-

Tenor Song.

"Sanctus fortis" ("The Dream of Gerocius") ... Elgar (11)

Organ Solos.

"Berceuse de Jocelyn" ... Godard

Selection, "Samson and Delilah" ... Saint-Saëns

"Chant de Napoléon" ... J. d'Arbouville (15)

Tenor Song.

Recit., "Deeper and Deeper Still"

Air, "Wait Her, Angela" ("Jephtha")

Handel

Organ Solos.

Incidental Music to "Faust"

Coleridge-Taylor (1)

Morceau, "Salut d'Amour" ... Elgar

Suite, "The Silent More" ... Lind

Tenor Song.

"If With All Your Hearts" ("Elijah")

Mendelssohn (11)

9.15.—S. G. HONEY: Talk to Young People.

2.35.—Hymn, "O Praise Our Great and Gracious Lord" (A. and M. No. 294).

The Rev. Canon T. SHIMWELL, M.A.

Sec., Manchester Regional C.O.P.E.C.

Religious Address.

Hymn, "Saviour, Again to Thy Dear Name We Raise" (A. and M. No. 31)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.30.—Close down.

Announcer: T. G. Beachcroft.

NEWCASTLE.

3.0-5.0.—Programme *S.B. from London.*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

6.30-8.00.

SERVICE.

Relayed from

ALL SAINTS CHURCH, Gosforth.

Preacher, The Rev. W. A. S. KENNEDY.

10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

Announcer: R. C. Pratt.

ABERDEEN.

An Afternoon with Handel.

BETTY H. GOULD (Soprano).

JAMES COTTINGHAM (Bass-Baritone).

THE WIRELESS QUARTET.

3.0.

"Occasional Overture" (11)

Betty H. Gould.

"As When the Dove Laments Her Love" (11)

James Cottingham.

"Love That's True Will Live for Ever" (1)

"How Willing My Palernal Love" (11)

Quartet.

"Sonata da Camera" (11)

Betty H. Gould.

"Heart, the Seat of Soft Delights" (11)

"Oh, Had I Jubal's Lyre" (11)

4.0.

James Cottingham.

"Why Do the Nations?" (11)

"Droop Not, Young Lover" (11)

Quartet.

Selection, "Israel in Egypt" (11)

Betty H. Gould.

"O Sleep, Why Dost Thou Leave Me?" (11)

"Come Unto Me" (11)

"Angels Ever Bright and Fair."

James Cottingham.

Recit., "Tyrannic Love" (1)

Air, "Ye Verdant Hills."

"Revenge! Timotheus Cries" (11)

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

8.30. The Choir of the Holburn Parish Church.

Para. 20, v. 1-5. Tune "Irish."

The Rev. HENRY COULTER, B.D., Holburn Parish Church.

Religious Address.

Hymns 352 and 198.

8.50. THE WIRELESS SYMPHONY ORCHESTRA.

Conductor, NANCY LEE.

Overture, "The Flying Dutchman" Wagner

"Huckle of Spring" ... Bend Sin

"Serenade for Baring" ... Elgar

"The Song of the Harp" ... Tchaikovsky

9.15. Anthem, "Lead, Kindly Light" Sullivan

Psalm 100 (2nd Version), Tune "Shandon."

9.30. Orchestra.

Overture, "Mignon" ... Thomas

Suite, "Cabinet Castle" ... Lehmann

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Orchestra: Selected Hymns.

10.30.—Close down.

Announcer: A. M. Shinnie.

GLASGOW.

THE STONEHOUSE SILVER BAND.

Conductor, JOHN FAULDS.

PETER MELVIN (Baritone).

S.B. to Edinburgh.

1.0. Band.

Psalm, "Old Hundredth"

From General Proctor

Overture, "Royal Windsor"

J. A. Greenwood

Euphonium Solo, "Flora Macdonald's Lament"

Traditional, arr. J. Faulds

Grand Selection, Schubert's Works

arr. J. Faulds

3.40. Peter Melvin.

Recit., "I Feel the" (From "Judas")

Daily Worker ... Maccaferri (11)

Aria, "Arm, Arm, Ye Brave"

Handel (11)

"Our Fleeting Hour" ... Leo

"In Love" ... H. Lohr

3.50. BASIL MATHEWS on "Glasgow Roy-

hood."

4.0. Band.

"Hammersteak" ... Dvorak

Trombone Solo, "The Nightingale" ... Mass

"Ora pro Nobis" ... Piccolomini

4.15. Peter Melvin.

"Nazareth" ... Gounod

"Lord God of Abraham" ("Elijah")

Mendelssohn

"Beloved, it is Morn" ... F. Ayckard

4.25. Band.

Descriptive Piece, "A Sunday Parade"

O. Hawkins

Selection, Mendelssohn's Works

arr. J. Faulds

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

6.30-8.0. RELIGIOUS SERVICE.

Relayed from

ST. ENOCH'S UNITED FREE CHURCH.

JOHN MORTON (Bass).

DAVID F. McCALLUM (Solo Violin).

NAN CAMPBELL (Contralto).

8.55. John Morton.

Easter Hymn ... arr. F. Bridge

"Consider the Lilies" ... Maunders (11)

9.5. David F. McCallum.

"Indian Lament" ... Dvorak-Kovider

"Toy Soldiers' March" ... Kovider

"Saltarella" ... Witmaritz

9.17. Nan Campbell.

"Adieu" ... Schubert

"Vorrei" ... F. P. Tosti

"My Heart is Weary" ... A. Goring Thomas (1)

9.27. John Morton.

"Afterday" ... Cyril Scott (4)

"Pilgrim's Song" ... Tchaikovsky

9.37. David F. McCallum.

"On Wings of Song" ... Mendelssohn

"The Carnival of Venice" ... arr. McCallum

9.47. Nan Campbell.

"Where'er You Walk" ... Handel

"Rest" ... Lord Henry Somerset (5)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Close down.

Announcer: B. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 57.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

MACDOWELL AND HIS WORKS.

(ABERDEEN, TUESDAY: GLASGOW, WEDNESDAY.)

EDWARD MACDOWELL (1861-1908) was the first American to achieve distinction as a composer. His mother was an American woman of English ancestry, and his father was of Irish-Scottish descent, so that the Celtic strain in much of his music is accounted for. His last Piano Sonata bears the title of "Keltic."

Among his earlier works for Orchestra is *Lancelot and Elaine* (1888), which was avowedly inspired by Tennyson's version of a part of the Arthurian legends. This, with the *First Suite*, is to be broadcast from Aberdeen.

The latter work dates from 1891-3, and is his fourth orchestral piece. The five *Movements* have as titles: *In a Haunted Forest*, *Summer Idyl*, *In October*, *The Shepherd's Song* and *Faded Spirits*. Herein we see how the composer's imagination responded to the legends and folklore of Germany (where he spent several years) and to the open-air beauties of forest and plain in his native country.

The *Second (Indian) Suite* (1897) was his last published orchestral work. In it we find another side of the appeal that adventure and romance made to Macdowell. Most of its material consists of melodies of the North American Indians.

The titles authorized by Macdowell for the *Movements* are: I. *Legend*; II. *Lone Song*; III. *In War-Time*; IV. *Dirge*; V. *Village Festival*.

BRAHMS' FIRST SYMPHONY.

(BIRMINGHAM, TUESDAY.)

Brahms is generally described as the direct descendant, musically, of Beethoven. He began to write symphonies only in middle life. His first appeared in 1876 (he was born in 1833, so years after Beethoven's death), and at Cambridge, in March, 1877, it was heard for the first time in this country. The University Musical Society (then under Stanford's charge) played it, conducted for the occasion by Brahms' great friend, Joachim, the violinist, on whom the degree of Doctor of Music was being conferred.

The First Symphony follows the usual "classical" form, and is in four *Movements*. The orchestra is similar in constitution to that used by Beethoven in his later works. In the scoring is great force and originality. A certain thickness of texture will strike the listener as a characteristic.

I.

INTRODUCTION. (*Rather sustained.*) The Full Orchestra opens with a slow melody which foreshadows the First Main Tune. There comes a temporary lull, followed by the loud repetition of the opening phrase. A soft passage in the Wind succeeds, and the Strings, repeating it, lead into the actual.

FIRST MOVEMENT (Quick). The FIRST MAIN TUNE is given out by Full Orchestra. It is lengthy and complex. In the ensuing connecting passage the volume of tone gradually dies down. Eventually Clarinet (accompanied by Wind) start the SECOND MAIN TUNE—a smooth, undulating figure which is quickly taken up by Violins.

After some expressive Woodwind work, repeated by Strings and followed by Horns, Violas (accompanied by plucked—"pizzicato"—strings) play a peremptory little three-note ejaculation; this becomes of considerable

importance. It really goes, however, with the Second Main Tune, and these three are developed and recapitulated in accordance with "First Movement" or "Sonata" Form.

II.

Steadily moving, sustained. A serene song-like Movement, deeply expressive. It opens with a Theme given out by First Violins and Bassoons, in octaves. A second phrase is heard on the Oboe, the other Woodwind accompanying.

In the Middle Section the Strings have a synoposed accompaniment, while Oboe and Clarinet discourse in fuller figuration, making beautiful curves of melody. At the return of the first Tune in the Wind, the Strings have very soft drooping passages.

III.

Rather quick and graceful. This is delightfully happy music.

The smoothly-flowing MAIN TUNE starts in CLARINET, lightly supported by other Woodwind, Horns, and Cello *pizzicato*.

The second phrase is played by most of the Woodwind and Strings; then the whole Main Tune is repeated, starting in Strings. A short passage leads again to the Main Tune, which this time dies away after the first phrase.

A lengthy, more lively MIDDLE SECTION ensues. Thereafter the Main Tune is once more repeated, with some modification, and the Movement ends with recollections of the Middle Section.

IV.

INTRODUCTION (Slow). This is long and elaborate. The first part consists chiefly of fragments foreshadowing the Main Tunes of the Finale proper.

At last something of a climax arrives, and is succeeded by a passage in which Horns play a Theme that is actually the "Quarters" of the "Cambridge" Chimes—a curious coincidence, as Brahms did not know this chime. This Theme is supported by soft Trombone chords, tremolo Muted Strings and a drum-roll. This, developed, leads into the

FINALE. (*Not too quick, but with vigour.*) The broad, march-like FIRST MAIN TUNE is given out by STRINGS and HORNS, and repeated by Woodwind (Strings *pizzicato*).

A connecting passage is developed from it by the Full Orchestra, and leads to the SECOND MAIN TUNE, starting in STRINGS, irresistible in its swinging rhythm.

There are several other splendid tunes in the Finale, but out of the two mentioned (with the Horn Tune of the Introduction) most of the Movement is constructed.

HOLST'S "BENI MORA."

(BIRMINGHAM, FRIDAY.)

This is described as an Oriental Suite, and is founded on recollections of Arab tunes, heard by the composer during a holiday in Algeria. It includes two Dances and a Finale. The Finale is called *In the Street of the Ouled Nady*, i.e., the Bedouin dancing-girls. Here, from all the houses, can be heard strains of music, strangely mingling as they reach the ear of the passer-by.

Throughout may be heard the Flute Tune of an Arab procession. The piece begins with the processional march, and then, as the street in question is reached, fragments of the other tunes are heard with it.

Books for Listeners.

New Volumes of Radio Interest.

A GREAT many people have shown interest in the internal operations of the B.B.C. They are interested in why things are done or left undone, in the ideals and the principles which have actuated those responsible for the Company's policy, in the whole growth and progress of the organization. In a word, they wish to know more of those behind the multifarious activities which have extended so much and involved so many people since broadcasting was first initiated in this country.

Ideas and Ideals.

Mr. J. C. W. Reith, Managing Director of the B.B.C., at the instance of the Chairman, urged by several interested listeners—particularly those who appreciate the extent of the influence of broadcasting—has written a book entitled "Broadcast Over Britain," which will be published by Messrs. Hodder and Stoughton this autumn. This book tells something of the ideas and ideals of those who are responsible for the service; it deals with the policy and principles of the Company from the earliest days, and describes something of the conditions under which the service was started, how it rapidly developed, overcoming many difficulties and oppositions; it explains the reasons for different actions and why some things were rigorously excluded.

Mr. Reith gives some suggestions also for the way in which a listener may himself co-operate so that he may get the maximum benefit from his receiving apparatus. He also speaks reflectively of the growing influence of the service and touches upon its eventual effect. Mr. Reith's book may therefore be regarded more or less as an authoritative exposition written with the consent of the B.B.C. Board.

Things You Want to Know.

In view of the great interest which is taken in some of the detailed operations, two other books by senior members of the staff will be forthcoming at an early date.

Captain P. P. Eckersley, Chief Engineer, has written a book entitled "All About Your Wireless Set" (Hodder and Stoughton), which will be published next month. Captain Eckersley believes that every listener should know at least something about the working of his set, and he is convinced that every set owner can acquire this knowledge rapidly and simply, thereby being able to secure greater efficiency in receiving and, consequently, greater ultimate satisfaction from the service.

The other member of the staff who is shortly publishing a book is Mr. A. R. Burrows, the Chief of the Programme Department. He has taken for his title "The Story of Broadcasting" (Cassell), and tells of the birth and progress of wireless telephony generally. Mr. Burrows has been associated with wireless telephony and telegraphy from the earliest days, and the book will be interesting as a historical record of the progress and development of this new science. He deals also in an absorbing fashion with many of the details of programme construction and transmission.

All readers of *The Radio Times* know Sabo, whose adventures have appeared in our Children's Corner. "The Adventures of Sabo" are now published (two volumes) by Messrs. Hodder and Stoughton. Mr. E. W. Lewis's stories appeal to all children and his book is a gift that will be greatly appreciated.

John Henry's Book.

"John Henry Calling" is a familiar and attractive signal from B.B.C. Stations, and the fortunes of the speaker, Blossom and his household will be eagerly read by thousands when John Henry's book, "Still Calling," is published by Messrs. James Nisbet.

(Oct. 7th)

1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810 2811 2812 2813

WIRELESS PROGRAMME—TUESDAY (Oct. 7th.)

The letters "L.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Dance Music.
10.30. Close down.
Announcer: W. N. Seale.

GLASGOW.

12.30. Organ Music by H. Fitzroy Page relayed from the Pledgely Theatre.
3.30.—Broadcast for Schools.
3.30. 4.30. Oxford Picture Theatre Septet, relayed. Conductor: S. Spurgin.
4.30. L. WOMEN'S HALF HOUR. Miss Margaret Pickington on "The Line of Landmarks To-day."
5.0. 6.0. CHILDREN'S CORNER.
6.30. 6.50. Mr. GEORGE W. THOMPSON on "Common Conventions"—(5) The London Times.

Announcer: Victor Smith.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON, S.B. from London, Local News.

Tales of Mystery and Imagination.

1. "The Raven" (1840.)
JAMES BERNARD (Reciting)
Orchestra.
Poem, "The Raven" Josef Holbrooke.
James Bernard.
Edgar Allan Poe.
Edgar Allan Poe.

Suite No. 2.
The Flying Dutchman.
James Bernard.
Edgar Allan Poe.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. REGINALD WHITEHEAD (Bass).
"The Curlew" Monk Gould.
"The Pipes of Pan" Elgar (1).
"Sherwood" J. Deane (14).
"The Wrath" Schubert.
"The Witchlight" Addison Price.
"The Witchlight" Armstrong Gibbs.

10.30. Close down.
Announcer: B. E. Nicolls.

NEWCASTLE.

3.30. 4.30.—Concert: Madame Nohrborn's Quartet.
4.45. L. WOMEN'S HALF HOUR: The Rev. Herbert Barnes on "Oliver Goldsmith."
5.15. 6.0. CHILDREN'S CORNER.
6.15. 6.50. Sunday Half Hour: The Rev. A. J. P. on "The Social Pioneers."
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON, S.B. from London, Local News.
Lavender and Old Lace.
F. ELLIOT DOLBE (Soprano).
F. ELLIOT DOLBE (Bass).
THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.

7.30. Close down.
Announcer: B. E. Nicolls.
Kathleen Macgovern.
"Comin' Thro' the Rye" Traditional.
"Robin Adair" Traditional.

1. "The Bowling" D. J. D. J.
"The Lute Player" A. J. D. J.
Orchestra.
Minuet D. J. D. J.
"The Song to Spring" Ruff.
"Ballet in Our Alley" White (1).
"The Cherry Ripe" White (1).
"I Dreamt that I Dwelt in Marble Halls" White (1).
Orchestra.

Melodies from "Lilac Tune" S. J. D. J.
9.0. WILLIAM A. CROSSE.
Orchestra Soloist. Selected.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.

10.0. HEATRICK HARRISON (Solo Cello).
Andante Haydn.
Lento Valentin.
Gavotte Valentin.
Vivace Berles-Sullivan.
Five Negro Spirituals Laurence Brown.
(a) "Nobody Knows the Trouble I've Seen."
(b) "Every Time I Feel the Spirit."
(c) "Somewhere I Feel Like a Mother."
(d) "I Know do Lord Laid His Hands on Me."
(e) "Swing Low, Sweet Chariot."
10.30. Close down.
Announcer: D. O. March.

11.0. Concert: Popular Ballet Music.
The Wireless Quartet. Favourite Topics.
5.15. 6.0. CHILDREN'S CORNER.
6.15. 6.50. Talk to Scholars: The Rev. Walter A. Marshall, M.A., on "Virgilian Literature."
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON, S.B. from London, Local News.

7.30.—Mr. ALEXANDER STEVEN, M.A., B.Sc., of the University of Glasgow, on "Travel." S.B. to Aberdeen.
Literary Night.
F. ELLIOT DOLBE (Soprano).
F. ELLIOT DOLBE (Bass).
Conducted by HERBERT A. CROSSE.
7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Symphonic Poem, "Lancelot and Elaine" Margaret Stewart.
8.3. "My Love and I"
"You Love Me Not"
"In the Sky Where the Stars Are Glowing" (4).
8.20. John Cooper.
"The Sea"
"My Jean"
"Thy Beaming Eyes" (4).
8.35. Jean Stewart.
"O Lowly Rose"
"Dreest" (4).
"Slumber"
"To a Wild Rose" (4).

CHAPPELL
and
WEBER
pianos are in use at the
various stations of the
RADIO TIMES.

8.50. Marie Sutherland and Nan Davidson.
"Three Poems for Four Hands."
Orchestra.
Suite No. 1 for Orchestra.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. "Pansy"
"Kissed"
"Mugwump"
John Cooper.
Long Ago
"A Maid Sings"
Jean Stewart.
"The West Wind Cries in the Cedar Tree"
"Confidence"
"Through the Meadow"
10.30. Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.30. 4.30. The Wireless Quartet. Richard B. Alexander (Bartone). Altern. T. S. S. Miss Marie Ingham on "Mabel Prout" —The New Novel.

5.15. 6.0. CHILDREN'S CORNER.
0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON, S.B. from London, Local News.

7.30.—Mr. ALEXANDER STEVEN, M.A., B.Sc., of the University of Glasgow, on "Travel." S.B. to Aberdeen.
Literary Night.
F. ELLIOT DOLBE (Soprano).
F. ELLIOT DOLBE (Bass).
Conducted by HERBERT A. CROSSE.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

7.45. Overture, "Robespierre" Luff.
8.0.—Story Recital (New Style) by Percival Stedman.
Introduction Music by the Station Orchestra.
"Bosch Tibbs at Home" Oliver Goldsmith.
"THE DANCE OF THE DEATH" from
Produced by "ASC" DRAMATIC COMPANY.
Characters:
Macbeth STEVEN ROBERTSON.
Lady Macbeth F. ELLIOT DOLBE.
"Maud" To
Introductory Recital on each Literary Night by Percival Stedman.
8.30. Songs from Tennyson's "Maud" A. J. D. J. (1).
"O Let the Solid Ground"
"Birds in the Bush Hall Garden"
"Go Not Happy Day"
"Come Into the Garden Maud"
"O That Twerk Poesie"
"My Life Has Crept So Long"
Orchestra.
9.0. Selection, "La Bohème" Puccini's Quasi.
Suite, "Three Famous Pictures" Wood.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER, S.B. from London, Local News.
10.0. Selection, "La Boutique Fantasque" Rossini's Quasi.
10.10. Herbert Heyner.
"Mystical Songs" Vaughan Williams (14).
(With String Quartet and Piano Accompaniment).
Orchestra.
10.20. "Shavonle Rhapsody" Friedmann.
10.30.—Close down.
Announcer: R. Elliot K. K. K.

(Oct. 8th)

The letters "R.B." printed on static in these programs signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 1 20 Time Signal from Greenwich. Concert: The "ELO" Trio and Fred Verreals (Baritone).
7 35. Talk to Schools: Mr. J. A. THOMAS on "Stories in Poetry."
40 " " " " al from Greenwich. Concert:
" " " " Trio and Mabel Corbin
(Contralto). "My Part of the Country,"
by A. Bennett Lane.
5 36 b. c. CHILDREN'S CORNER. Hand-
crafts," by F. S. Thomas. " " "
adapted by Andrew Lang. Grey Fairy
Book"), "John Gipsy," by William
Cowper. "The Miller, His Son, and
Their Ass," from "Æsop's Fables."
44 " " Mr. R. FANE DE SALIS, B.A.,
F.R.S., on "English Canoes."
" 6 TIME SIGNAL FROM BIG BEN
w. H. C. FRANKLIN, 1ST and 1ST
LONDON NEWS BULLETIN 8 6
to all newspapers.
Mr. C. H. B. QUINNELL on "Every man
has a Party Line." SEE to other
side.
- Local News.

Chamber Music Evening.

A TRIO OF EMINENT
NEW MUSICIANS
MARION L. HAYWARD (Violon,
IV) & JAMES (Violoncello
ETHEL HOBDAV (Pianoforte).

FRANK BRIDGE (Violon)

- 7.30.—Trio in B Flat Major. Op. 99 Schubert
Adagio—Andante.
- 7.45.—The Mousie & B. Concert
PARTY
- Under the Direction of ERNEST SEWELL
and JACK RICHARDS
- In a Medley of Music and Mousie &
VIOLET STEVENS (Cordouche).
EDITH SKINNER (Soprano)
EVELYN BAY (Pianist).
ERNEST SEWELL (Entertainer).
JACK RICHARDS (Canadian).
- 7.50.—The Company—Introduction, 'Off We
Go' Jack Richards
Violet Stevens in Humorous Odds and Ends
A Little Nonsense by The Company
Edith Skinner sings 'The Lass with the
Delicate Air' Alone
Jack Richards will discuss Boarding Houses
and Things
- The Company—Topsy-turvy Toasts. 'Here
to us' Lee and Weston (T)
8.30.—The English Trio and Frank
Quartet in B Flat, Op 91. Schubert
9.—Another Interlude by The Mousie &
The Mousie & B. Concert
Violet Stevens pops up again
Edith Skinner sings 'Wonderful Garden of
Love'
Jack Richards and Ernest Sewell will
The Company—Finale, 'Pyramus.'
- 9.15.—The English Trio
Trio in B Flat Major. Op. 99 Schubert
Scherzo—Rondo
- 9.30.—THE SIGNAL FROM GREENWICH
THE LATEST NEWS FROM
and WEATHER FORECAST
to all Stations
- 9.45.—Work in the Garden, 'by the
S.H. to all Stations
- 9.55.—JAMES H. YONALL on 'The Art of
S.H. to all Stations.
- 10.—The VOYAGE OF THE SAVOY
HAVANA BANDS, relayed from the
Savoy Hotel S.H. to all Stations
- 11.0.—Close down
- Announcer: J. G. Broadbent.

- 3.30. 4.30. Ladies in the Park and Orchestra
4.30. 5.30. WOMEN'S CORNER
man (Solo performance)
5.30. 6.30. CHILDREN'S CORNER
6.30. 8.45. Trees' Corner: Harp and
Piano on "The Tower of London"
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. C. H. B. QUINNELL S.B.
Local News
7.30. Mr. FRANK JONES on "How We
Talk," relayed from the Continent
8.1. Tchaikovsky's Popular Works.
THE STATION SYMPHONY
ORCHESTRA
Conducted by JOSEPH LEWIS
MARY ABBOTT (Soprano)
ANNE THORNTON (Mezzo-soprano)
Orchestra
Overture, 1812, Op. 49
Anne Thornton
Mary Abbott and Orchestra
Concerto No. 1 in B Flat Major, Op. 23,
for Piano and Orchestra.
Selection, "Carmen" (embodied in
of Tchaikovsky's finest melodies)
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B.
from London
Sir JAMES H. YOXALL S.B. from
10.0. News
THE SAVOY BANDS S.B. from London
10.0. Close down
Announcer J. C. S.

© 2000 Blackwell Science Ltd

- 3 30 5.0. The GRM' The Beacon s
Mount (Violin), Thomas E
(Cello), Arthur Marnon (H
Jelly (Soprano). Jerome Morely (Eate
Tenor). Talks to Women Music Talk
by Mary Frankin
- 5.0 5.45. CHILDREN'S CORN u
9.0 9.30. Scholars' Half Hour Miss M. H.
Robinson, Home Talk
- 9.30 9.55. Farmers' Corner Tense Rural
Farmers' Weather Report
- 7.0.—WEATHER FORECAST and NEWS
S.B. from Len
Mr. R. H. B. GLENNELL, S.B. from
Len
- 7.50 8.15. Lyrics

Municipal Orchestra Night.

JOSE DE MORAES (Tenor).
CLIFF MARTILL (Entertainer at the

THE MUNICIPAL ORCHESTRA
 Removed from the Water Gate
 Conductor—Sir DAN GOULLEY

- 8.0. Orchestra.
March, "Victory"
Overture, "Orléans aux Enfants"
Waltz, "Wonderful One"
Intermission
9.0. Selection, "Madame Pompadour" - Leo Fall
(1st Part)
Selections from her Repertoire.
9.10. Interval.
9.15. Orchestra.
Song, "My Native Heath"
Intermission
"Parade of the Little Tin Soldiers" - J. L. J.
L'Assommoir
Song, Selected.

- 10.30 - WEATHER FORECAST and News
S.B. from London
P. J Horticultural Society Tea
from London
S. JAMES H. TOXALL
London
Local News
10.5 - THE SAVOY BANDS
London
11 - Close down
Announcer: John H. Raymond

CARDIFF.

- 7.0-8.0. Falkman and his Orchestra relayed from the Capitol Cinema.
8.0-9.0. W.S. FIVE O'CLOCK TALKS. With Mr. J. S. ...
... CHILDREN'S CORNER
9.15-10.0. JOHN D. CHAMBERS on "The VIII". Chess with Lord Leverham.
10.0. WEATHER FORECAST and NEWS. B. from London.
Mr. RICHARD TRESEDER, F.R.S., on Gardening.
Local News.
10.15 THE BOHEMIAN GLEE An Opera by M. W. Bala.

At 11.0. W.S. NAX
Gipsy Queen FELICE HYDE
Thelma JOHN PERCY
Countess Anna LEE BRISTLETT WAITE
The School JOSEPH FARRINGTON
Florence SIDNEY EVANS
Captain of the Guards FRANK FRANK
Chorus "SWA" CHOIR
THE STATION ORCHESTRA
Conductor WARWICK KRAITZWAILE
Scene I: The Fair
" II. The Gipsy Encampment
years after
Scene I In the way to the fair
Scene II The fair
9.30. WEATHER FORECAST and NEWS. B. from London.
Royal Horticultural Society Talk. B. from 1.
Sir James H. ...
Local News.
10. THE BOHEMIAN GLEE Scene V The Court House The Rejoice
Scene VI The ...
10.15 SAXON BANDS
11.0. Close down.
A. ... E. Pars ...

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

- 3.0-3.30 Broadcast for Schools
 3.30-4.30 Music relayed from the
 Picture Theatre
 4.30-5.00 M. M. N. S. THE
 Boatling (Soprano,
 CHILDREN'S CORNER
 5.30-6.55 Mr. W. R. JENKINS, FRANK
 of Gledge Observatory is Study of
 the Weather—(5), Can't see and the
 Weather
 7.0. WEATHER FORECAST and NEWS
 from London
 Character Comedies by VICTOR SMYTH,
 Local News
 7.30 Welsh Night.
 THE
 11.30-1.30
 LYN DAVIES
 HUBERT DAVIS (Entertainers)
 Orchestra
 * Re-arrangement of W
 Select on "The Look

A survey against a radical state indicates the nature of the publisher. A list of publishers will be found on page 53.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 8th.)

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

Baritone Songs.
The Dimpled Cheek
Welsh Air
If I Were a Boy
Dr. Parry
Hubert Davis in Selections from his Repertory
Welsh Air
A few Stories by Hubert Davis
Orchestra

9.30. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
10. THE SAVOY BANDS S.B. from London
11. Close down
Announcer: T. O. Deadrol

NEWCASTLE.

3.45-4.45. Concert: The Station Light Orchestra. Conductor: William A. Crosse.
Stella Rutlandford (Soprano)
4.45-5.15. WOMEN'S HALF HOUR. Burns on "Walks in Scotland" (2) Miss Spence (Soprano).
5.15-6.00. CHILDREN'S CORNER.
6.00-6.30. Sunday Half Hour. W. Carr, B.Sc. on "Gems, Real and Artificial" (2).
6.35-6.45. Farmers' Corner.
7.0. **WEATHER FORECAST and NEWS**
S.B. from London.
Mr. C. H. B. QUENNELL S.B. from London.
Local News.

Oranbach Selections.

N. RAH ALLISON (Soprano)
THE STATION ORCHESTRA
Orchestra
One from "The Grand Duchess."
Nora Allison.
The Doll's Song ("The Tales of Hoff")
My Pretty Boy
Night of Stars.
Orchestra
Melody from "Genevieve de Brabant."
The Song of Fortunio
Orchestra
Excerpts from "The Tales of Hoffmann."
An Interlude by the Strings.
R. MARKS (Solo Violoncello)
Fantasy, Op. 17.
Hallequade.
Orchestra.
Nocturne.
Finale from Suite for Strings.
Il Maestro.
Selection.
Orchestra.
Dance Music.
The Parade of the Wooden Soldiers.
Lullaby.
Three O'Clock in the Morning (23).
Maybe.
El Rol.

9.30. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
Local News.
10.5. THE SAVOY BANDS S.B. from London
11.0. Close down.
Announcer: W. M. Shewen.

11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Mr. C. H. B. QUENNELL S.B. from London
Local News.
Scottish Evening.
HEATHRICK HARRISON (Solo Cello)
CHRISTIAN DICKIE (Soprano)
ALBERT E. ANDERSON (Tenor)
THE WIRELESS ORCHESTRA
Orchestra
Bagpipe Rec.
The Flower of the Forest
Wally Wally, Up the Bank
Rolan Ad.
Beatrice Harrison
Sealed.
Robert E. Anderson
South the Broom
Mory
Ae Fond Kiss
Flowers of Edinburgh
Christian Dickie
Fiona Macdonald & Lamm
Traditional

KEY LIST OF MUSIC PUBLISHERS.

1. Bonney and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Fisk and Co., Ltd.
5. Knott and Son.
6. Fekelman, R., and Co.
7. Francis, Day, and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Philips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Lavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stewart and Co., Ltd.
19. Dux, Ltd.
20. W. Faxon and Co., Ltd.
21. Warren and Philips.
22. Reeder and Walsh.
23. West, Ltd.
24. Forsyth Bros., Ltd.
25. The Stork Music Publishing Co.
26. Messrs. Laroche and Co., Ltd.
27. Duff Stewart and Co., Ltd.
28. Watford, Ltd.
29. Dolart and Co.
30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Worton David, Ltd.

[In the Hournmouth Programme on page 534 of our issue dated September 19th, we gave the incorrect indication number of the Publisher of "Fairy Lullaby" (Quilter). This song is published by Messrs. Chappell & Co., Ltd., of 50, New Bond Street, London, W.1.]

11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
Local News.
10.5. THE SAVOY BANDS S.B. from London
11.0. Close down.
Announcer: A. M. S.

11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Sir ROBERT WILSON, on "A Boy's Lesson"
Local News.
11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Sir ROBERT WILSON, on "A Boy's Lesson"
Local News.
11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Sir ROBERT WILSON, on "A Boy's Lesson"
Local News.

Symphony Concert.

S.B. to Ed.burgh
WINIFRED SMALL (Solo Violin)
VIVIENNE CHATTERTON (Soprano)
THE WIRELESS SYMPHONY
Conducted by J. STANLEY JEFFERIES.
7.45. Orchestra.
"Carnival"
Soprano Solo
"Adonai"
Indian Suite, No. 2
Concerto for Violin and Orchestra in G Minor
(1) Allegro Moderato (2) Adagio, 3. Finis.
Symphony No. 2 in B Minor
9.30. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
Local News.
10.5. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
Local News.
11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
Local News.
11.0. **WEATHER FORECAST and NEWS**
S.B. from London
Royal Horticultural Society Talk S.B. from London
Sir JAMES H. YOXALL S.B. from London
Local News.

A number against a musical term indicates the name of the publisher. A key list of publishers will be found on this page.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

Some Wonders of the Sea-Shore.

HILLO, children!

Most of you have been to the sea and love to roam about looking for seaweed and anemones. Here is an interesting talk about the sea shore by Mr. T. Howard Rogers that you are certain to like.

The sea shore, or as the scientists call it, the tidal zone, is that area over which the tide rises and falls between the highest and lowest water marks. Although primarily under the influence of the sea, that part which is uncovered when the tide falls also has to contend with land influences. Here on the sea-shore is found an area where great changes are continually going on.

Some of you may go to a flat muddy coast where although marine life abounds, it is not so common and conspicuous as on a rocky shore with a few rock pools. So it is about a shore with wave-washed rocks, a few rock pools, and plenty of seaweed that I am going to tell you.

Useful "Weeds."

When you visit my typical shore, the first and most striking point is the seaweeds. "Weed" is the wrong word for these very beautiful plants. With the word "weed" one always associates something that is a nuisance and a nuisance, and the usual thing to do is "to pull it up." The seaweeds of the shore are very necessary plants, and in many cases are of beautiful colours, and if it were not for these weeds which retain the moisture when the tide is out, many of the animals would have to find some other home than the shore.

When looking at the tidal zone, one immediately notices the apparent terracing of the weeds, here one particular kind is always at a set distance from the sea. This lining or zoning of the weeds along the shore is common to all our coasts, and although there may be many kinds of seaweed, they are always arranged in definite longitudinal

rips and always in the same order—first of course, depending on the length of time they are able to withstand the dry air influence of land and air.

The first seaweed we come to at the foot of the shore is a short sturdy little plant, about four inches high, like dark brown parsley, the fronds of which are chambered down one side. It is known as *Chara* or *Wreck*.

Do You Know These?

Then we come to a sort of a flat leaved, smooth weed, about six inches high, branched and with a very distinct white rib. This is *Flat Wreck*. This plant is not always present, and then we come to one, the *Bladder Wreck*, a much larger plant, also brown, and having a number of round bladder like swellings set in pairs all over the fronds. Below this we come to a greener plant called *Knobbed Wreck*. This is the weed that gives great pleasure to the children, for if they are strong enough to burst the very tough bladders, a smart pop is the result. Growing intermixed with this and below it is another brown weed which is similar to *Flat Wreck* but with a toothed edge.

There are many other weeds on other parts of the shore and some are of very pretty colour.

The first large class of animals to be found on the sea shore are the protozoa, or "first animals," consisting each of a single cell. Now, as these protozoa are very numerous on all sea-shores, they are very small and can only be seen under the microscope.

Paving a little higher up the scale, we come to sponges. You know that the sponge you use in your bath, if it is a natural one, originally came out of the sea. Now, when you come to the sea-shore round these coasts, you must not think you will be able to pick up any bath sponges, but you will find a few small, very pretty ones hanging on to the sea-weeds.

Further up the scale of life, we come to *Anemones*, the two-layered animals. We, you know, have three primary layers in our body, but these *Anemones* have only two. They have an outside skin and a skin lining the inside of their stomachs, but no middle layer. The cavity in which our other organs, heart, lungs, liver, etc., lie. It is among *Anemones* that some of the most beautiful forms are found. They are found in the sea, but some of the most beautiful are found on the sea shore. These are not plants, but animals. They look like very beautiful flowers.

A Beautiful Anemone.

The most common on our coasts is the *Red Pouter Anemone*. When a closed specimen of this is found it resembles a red overripe red berry, with a small disc at the top, and is found sticking tightly to a stone. If we see an extended specimen in some rock pool, we find that it has a broad base of attachment from which rises a short smooth stem, and at the top by numerous tentacles. In the circle of tentacles is a flat space, and in the middle of which is placed a broad slit, the mouth.

When we leave *Anemones* and go further up the scale, we next come to the *Echinoderms*, which means spiny skinned, and the first of this class are the *Sea Urchins* and *Star Fish*. A *Sea Urchin* is like a rolled up hedgehog, it is a hard, round ball covered with spines, like a hedgehog, only it cannot unroll itself and move.

The common brown *Star Fish* is usually found on low water on all rocky coasts and is a very interesting creature to watch.

I now come to the *Crustacea*—the crabs, shrimps, etc. In most of the rock pools you will find the *Rock Pool Prawn*—not shrimp—for shrimps live in the sand. This little prawn is very difficult to see unless the water is quite clear, and is most difficult to catch.

The shrimps of the sea-shore are very similar to prawns, but are dwellers in the sand, and can be caught if you are quick enough to get them before they are buried.

Many varieties of crabs live in the rock pools. The hermit crab, which has to seek an empty shell in which to protect its soft body from its enemies; the swimmer crab with its last pair of legs adapted for swimming, and the little green shore crab—all these may be easily found.

We now come to the vast group of shell fish, or *Mollusca*. These fall into two groups, the two-shelled and one-shelled. The commonest one-shelled type are the limpet, whelk and periwinkle, and of the two-shelled type, the black mussel, cockles and razor shells can usually be found on the sea shore.

When we have finished our walk along the sea shore, we have seen a great many interesting things.

When Sabo had dug out a trench of about a foot deep and a foot wide, he stood up and looked at the hole. He was sure that the ship would round and pushed her over in the opposite direction. A few minutes later she cried, "I'm free now!"

The Blue-eyed Susan, with her arms stretching down at her sides, began gently to glide up into the air.

Sabo watched her while she drifted away towards the harbour, like a dark speck in the starlight. Then he ran to a place from which he could just see the ship; and he saw Susan's shadow float down, hover for a moment about the prow of the ship, and then disappear as she took her place beneath the bowsprit. The ship moved slowly down the channel. The Blue-eyed Susan was once more sailing out to sea.

SABO AND THE FIGURE-HEAD.

By E. W. LEWIS.



WHEN Sabo was walking about in the village by the sea, he came one day to a fisherman's cottage in front of which there was a pretty garden, and in the garden the prettiest girl he had ever seen.

As Sabo looked at her, he was a real girl, standing

there among the bushes in the little garden, and he went to the fence in order that he might speak with her; but when he got quite near to her, he saw that she was made of wood.

Sabo drew back in surprise; and then he remembered that Uncle Harry had once said that in the old times, when they built a ship, they put a Figure-Head at the prow, just under the bowsprit, and often it was the figure of a woman which they carved and put there.

So Sabo guessed where this beautiful girl had come from. He thought that the ship must have been called the *Blue-eyed Susan*, and this was the *Blue-eyed Susan* herself!

He made his way boldly through the garden gate, and, saying "You'd much rather be out

at sea than here, wouldn't you?" he sat down on a wooden seat which was near her.

Then she turned to him, and said, in the voice of an ordinary girl, "My word! Shouldn't I just?"

"Why don't you make a dash for it? I would if I were you," said Sabo.

"How can I?" replied the Blue-eyed Susan. "Stuck here in the ground! Every time a boat leaves the harbour, I say to the Old Man, 'Let me go with her!' But he won't."

And who is the Old Man?" asked Sabo.

"He lives in the cottage," replied the Blue-eyed Susan. "Been all his life at sea, and now he's too old to go any more; so he comes and sits where you're sitting, and tells me of the old times—until I could scream to get away."

A big hope shot up in Sabo's heart, like a sharp pain. "There is a boat going out on the next tide," he said.

"I know it," Susan answered him, with a sigh. "Don't you think I know every boat, and every tide? But what's the use?"

Then we can manage it," said Sabo.

"Manage what?" cried the Blue-eyed Susan.

"I'll dig you out!" said Sabo.

"If you will, I'll love you for ever and ever!" and the Blue-eyed Susan laughed for joy.

So, when it was dark, and all the village was sleeping, Sabo ran through the narrow crooked streets and came to the cottage where Susan was. He did not waste any time. No terror ever scraped at the rabbit hole with greater zest than Sabo scraped at the earth in which the Blue-eyed Susan had been set.

(Continued in the next column.)

WIRELESS PROGRAMME—FRIDAY (Oct. 10th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

1.30-2.00—Time Signal from Greenwich. Concert: The "SLO" Trio and Alvin Archer (Soprano).

3.15-4.45—Talk to Schools. Lecture: "The Aspects of the Future of the Empire."

4.0-5.0—Time Signal from Greenwich. Concert: Gwyneth Trotter (Solo Violin). Debate: "That the Greatest Lovers are also Concerned with Unhappiness," by Miss Dawson and Lady Nolt Bower. Organ Music relayed from Shepherd's Bush Pavilion.

5.30-6.15. CHILDREN'S CORNER. Flute Solos by Edith Pennington. "Jacko and Jackstone," by Mabel Marjorie, from "The Merry-go-round." Round the World, by Gordon Casserly. F.R.G.S.

6.45-8.45. Dr. THRESDER on Home Affairs.

7.0—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1. ALEXANDER. B.B.C. Film Centre. S.B. to all Stations. Local News.

A "Merry and Bright" Evening. SUNEY COLHAM (Tenor). LEONARD HUBBARD (Baritone). FRANK TULLY (Entertainer). THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junior. 7.30. March, "The Laidan Scottish." Harpers. Piano Solo. Tenor Songs.

"Moly, Dear." Frank Gould (1). "Watchman! What of the Night?" Baritone (5).

Ballet Music. "La Reine de Saba." Gounod. Tenor and Baritone Duets. "Watchman! What of the Night?" Baritone (1).

8.10. Frank Tully in an Impersonation of the Famous American Humorist, Walter G. Kelly, as "The Virginian Judge."

Intermezzo, "A Summer Morn." Harpers. March of the Giants. Baritone Songs.

"The Pipes of Pan." The Lute Player. Ballet Music, "La Reine de Saba." Gounod.

9.0. Duet. Three Light Pieces. "Dance Music." Tenor Songs.

"Dance Music." MorGill (1). "Why Did You Teach Me to Love You?" Haydn Wood.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 18. GENERAL NEWS BULLETIN. S.B.

1.30-2.00. Lozells Picture House Orchestra. Famous Northern Concerts.

5.0-5.30. WOMEN'S CORNER. Gramophone Squares—Informal Business Chat to Ladies. Edith Williams (Contralto).

6.30-6.45. CHILDREN'S CORNER. Thomas Corner R. Thibault, French.

6.45-7.0. "For Allotment and Small Holdings" the Director of Mr. G. O. Gough. Ministry of Agriculture.

7.0. WEATHER FORECAST and NEWS. ALEXANDER. S.B. from London.

7.30. Military Band Evening. THE CITY OF BIRMINGHAM POLICE BAND.

Conducted by RICHARD WASSALL. GLADYS WHITEHEAD (Soprano). HARRY LAMM (Tenor).

7.30. "The Sea Gypsy." Hand. Symphonic Movement—Andante con moto from "The Unfinished Symphony."

Soprano Song. "Flora Call Me Morn' (La Bohème)." The Role of the Voluntary. Pseudo in C Sharp Minor. Rach.

"Linden Lea." Vaughan Williams. "Love's Philosophy." Under the Lime Trees. (b) "In a Wine Shop."

"Down in the Forest." London Herald (5). The Bohemian Girl. Balfour.

10.0. WEATHER FORECAST and NEWS. Lord BALFOUR. S.B. from Edinburgh.

10.0. RONALD GOURLEY. A Piano, and Some Merriment.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

1.30-2.00. Lozells Picture House Orchestra. Famous Northern Concerts.

5.0-5.30. WOMEN'S CORNER. Gramophone Squares—Informal Business Chat to Ladies. Edith Williams (Contralto).

6.30-6.45. CHILDREN'S CORNER. Thomas Corner R. Thibault, French.

6.45-7.0. "For Allotment and Small Holdings" the Director of Mr. G. O. Gough. Ministry of Agriculture.

7.0. WEATHER FORECAST and NEWS. ALEXANDER. S.B. from London.

7.30. Military Band Evening. THE CITY OF BIRMINGHAM POLICE BAND.

Conducted by RICHARD WASSALL. GLADYS WHITEHEAD (Soprano). HARRY LAMM (Tenor).

7.30. "The Sea Gypsy." Hand. Symphonic Movement—Andante con moto from "The Unfinished Symphony."

Soprano Song. "Flora Call Me Morn' (La Bohème)." The Role of the Voluntary. Pseudo in C Sharp Minor. Rach.

"Linden Lea." Vaughan Williams. "Love's Philosophy." Under the Lime Trees. (b) "In a Wine Shop."

"Down in the Forest." London Herald (5). The Bohemian Girl. Balfour.

10.0. WEATHER FORECAST and NEWS. Lord BALFOUR. S.B. from Edinburgh.

10.0. RONALD GOURLEY. A Piano, and Some Merriment.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

CARDIFF.

7.0-7.30. I to Station Two. 7.0-7.15. The Car ton Orchestra, relayed from Car ton Restaurant.

"WAS" FIVE O'CLOCKS. The Station Orchestra. Talks to Women.

CHILDREN'S CORNER. How to Speak Welsh. (NVI).

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

10.30. Close down. Announcer, J. C. S. Paterson.

WIRELESS PROGRAMME—FRIDAY (Oct. 10th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

7.0. WEATHER FORECAST and NEWS
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News.
MARJORIE HAYWARD (Solo Voice).
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

7.30. Overture, "The Marriage of Figaro".
"Chamber's Corner".
1. Serenade for the Duet. (2) The Little Shepherd. (3) Gollwog's Cake Walk.
Dr. JAS. J. SIMMONS M.A., D.Sc., on
Romances of Nature. History.
Symphonies Poem, "Danse Macabre".

8.30. Other People's Programmes: A Trip
Around the Stations.
9.00. WEATHER FORECAST and NEWS
S.B. from London.
Lord BALFOUR S.B. from Edinburgh.
Local News.
1.00. A Trip
Around the Stations.
Announcer: C. K. Parsons.

MANCHESTER.

1.00. 30. Ocean Music by H. Fitzroy Page,
replayed from the Pictured Picture
Theatre.
2.00. 30. Broadcast for Schools.
3.30 + 4.00. Concert by the "2ZY" Quartet.
4.30 + 5.00. WOMEN'S HALF HOUR.
5.00. CHILDREN'S CORNER.
6.30 + 6.55. Mr. G. H. COWLING M.A. of
Leeds University on "Six Great Books—
(6) Hardy's Dynasts".
Announcer: T. O. Beckett.
7.00. WEATHER FORECAST and NEWS
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News.

A Hunting Programme.

"Hunting, the sport of kings, the
image of war without its guilt and only
twenty-five per cent. of its danger."

THE "2ZY" ORCHESTRA
LEE THISTLETHWAITE (Baritone).
THE "2ZY" DRAMATIC COMPANY.

7.30. Orchestra.
March, "The Hunter".
Gallop, "The Fox Hunters".
Hunting Chorus ("Dorothy").
Baritone Songs.
"Tally Ho—Hark Away".
"The Chase Hunt".
"The Westmoreland Hunt".
Mr. JONROCKS delivers a Sporting Lecture.

"A Hunting Scene".
THE "2ZY" DRAMATIC COMPANY.
"BLUESTONE'S FIELD DAY".

A Hunting Burlesque in Two Scenes.
Sir Bowden Nuts (a Hunting Squint).
Vernon Bowden Nuts (His Daughter).
DOROTHY FRANKLIN.
Sena T. R. Spud (Her Pincet).
D. E. DRUMROD.
James (the Butler).
Drama: "Squire in the Country".
Produced by VICTOR SMYTHE.

Raritone Songs.
"The Humming".
"The Alpine Hunt".
The Humming's Evening Song.
Orchestra.
"Hunting Song".
Mendelssohn.
Scherzo, "A Day with the Hunters".
Concluding the day with a few Hunting
Choruses, we then adjourn for tea.
H. NT BALL.
9.00. Dance Band, replayed from the Pictured
Picture House.
9.30. WEATHER FORECAST and NEWS
S.B. from London.
Lord BALFOUR S.B. from Edinburgh.
Local News.
Station Director's Talk.
10.00. ANNE THURFIELD (Soprano).
Songs. Solo.
10.30.—Close down.
Announcer: Victor Smythe.

7.40. Concert. Sigurd Oppenheim's Quartet.
Violet Allen (Soprano).
4.15-5.15. WOMEN'S HALF HOUR.
5.15-6.00. CHILDREN'S CORNER.
6.00-6.30. Scherzo Half Hour. B. K. N. Sec.
on "Nature's Building Materials".
6.30-6.40. Farmers' Corner.
7.00.—WEATHER FORECAST and NEWS
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News.

Edward German and Roger Quilter.
ELISE DOWNING (Soprano).
DENNIS NOBLE (Baritone).
THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Orchestra.

7.30. Overture, "Neil Gwyn".
Elise Downing.
"O Setting Sun".
"Who Shall Say that Love is German".
Dennis Noble.
Three Shakespearean Songs.
"Go, Lovely Rose".
Orchestra.
Bourree and Jig.
"Take, O Take Those Lips Away".
"It Was a Lover and His Lass".
Dennis Noble.
"The Yeoman of England".
"Glorious Devon".
"Three Jolly Sailors".
Orchestra.

9.00. The "2ZY" Quartet.
"An Old Sweetheart of Mine".
"Love the Dictator".
"That Boy Jim".
"The Right Kind of Fellow".
"A Heart Longing".
"She Knew It".

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Lord BALFOUR S.B. from Edinburgh.
Local News.
10.00.—Half-an-Hour with Other Stations.
10.30.—Close down.
Announcer: E. Lynch O'Hara.

2.30-5.00.—Popular Afternoon: Helena Milnes
(Entertainer), The Wireless Quartet,
Feminine Topics.
5.15-6.00. CHILDREN'S CORNER.
6.40-6.55. Dr. J. P. TOCHER on "The Law
Relating to the Sale of Fertilisers and
Feeding Stuffs."

7.00.—WEATHER FORECAST and NEWS
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News.

7.30.—The Rev. EDWARD BRUCE KIRK,
on "The Periwinkle and Marine
Aquaria." S.B. to Aberdeen.
7.45.—"Many Happy Returns" from "5SC"
BIRTHDAY PROGRAMME. S.B. from
Aberdeen.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Lord BALFOUR S.B. from Edinburgh.
Local News.
10.00-10.30.—Programme S.B. from Aberdeen.
Announcer: R. Elliot Kingsley.

7.00.—WEATHER FORECAST and NEWS
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News.

7.30.—The Rev. E. B. KIRK S.B. from
Glasgow.

Birthday Programme.

FIMBLES OF ABERDEEN
(Historical incidents written and arranged
by WINIFRED M. MANNERS B.A.).
Scene I—670 A.D.

The Crook of the Don at Baggowrie.
St. Machar Plants the First Christian
Chapel at Aberdeen.

Scene II—1310 A.D.
At the Market Cross.
Robert Bruce Grants a Charter to the
City.

Scene III—1411 A.D.
The West Port of the City.
Return of the Aberdeen men after the
Battle of Harlow.

Scene IV—1644 A.D.
The Council Room.
Marjorie Summons the City to Surrender.

Scene V—1745 A.D.
The Town Cross in the Castle Gate.
The Provost is Forced to Proclaim the
Jacobites.

Scene VI—1824 A.D.
The Sea.
Lord Provost Melf speaks about present-
day Aberdeen.

Incidental Music by
THE GRANDHOLM CHOIR.
Conductor, ALEX. LEITCH.
THE WIRELESS ORCHESTRA.
Conductor, NANCY LEE.

5.20.—Mr. J. C. W. REITH Managing Director
of the British Broadcasting Company,
replayed from London.

5.25.—Mr. D. MILLAR CRAIG, Asst. Con-
ductor, S.B. and B.B.C.)

6.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Lord BALFOUR S.B. from Edinburgh.
Local News.

10.00. Grand Old Choir.
Part Song Recital.

10.30.—Close down.
Announcer: H. J. M. Kee.

GLASGOW.

3.30-4.00.—Broadcast to Schools.

4.0-5.0.—The Wireless Quartet. A. B. W. McKee
(Tenor), John B. Dickson (Solo Cello),
Announcer: F. J. M.

5.15-6.00.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. DUDLEY V. HOWELL on
"The Law."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News.

7.30.—The Rev. EDWARD BRUCE KIRK,
on "The Periwinkle and Marine
Aquaria." S.B. to Aberdeen.

7.45.—"Many Happy Returns" from "5SC"
BIRTHDAY PROGRAMME. S.B. from
Aberdeen.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Lord BALFOUR S.B. from Edinburgh.
Local News.

10.00-10.30.—Programme S.B. from Aberdeen.
Announcer: R. Elliot Kingsley.

A number against a musical item indicates the number
of its publisher. A key list of publishers will be found on
page 58.

WIRELESS PROGRAMME—SATURDAY (Oct. 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

CARDIFF.

4.0-4.20 The Signal from Greenwich
by JOTHY COWPER (Soprano),
WILFRID PLATT (T.),
THE WIRELESS ORCHESTRA
Leader: S. KNEALE R.E.L.F.

4.45 (approx.)—"The Best-Known French Writers" (4) Alphonse Daudet, by Madame de Wever. "Careers for Women: The Bar," by a Woman Barrister.

5.30-6.15—CHILDREN'S CORNER "Toys in Music," by Winifred Fisher and Hogben, with illustrations by the Wireless Orchestra. "The Fairy Book," by A. W. G. (The Fairy Book).

6.15-6.30 The Wireless Orchestra on "The Music of the Future."

7.0-7.15 WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN S.B.

Capt H. G. MANSFIELD, M.C. P.R.C.S., late of the Royal North West Mounted Police, on "The Life of the Cowboy and Some Typical Songs," S.B. to other

Local News

7.30 THE ROOSTERS' CONCERT PARTY will Repeat, in Response to many Requests, their

Army Reminiscences

Song, Story and Chorus.

THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY, on
Radio Station

Characters performed by
ARTHUR MACKENZIE,
FRY MURPHY,
GEORGE WESTERN,
SEPTIMUS H. N.
WILLIAM MARR
Producer: FRANK MURPHY

1. Revell's Ball Call and Physical Jena
Mack and M. (M. M. M.)

2. The Sergeant Major's Ball
M. M. M. (M. M. M.)

3. The Sergeant Major's Ball
M. M. M. (M. M. M.)

4. The Sergeant Major's Ball
M. M. M. (M. M. M.)

5. The Sergeant Major's Ball
M. M. M. (M. M. M.)

6. The Sergeant Major's Ball
M. M. M. (M. M. M.)

7. The Sergeant Major's Ball
M. M. M. (M. M. M.)

8. The Sergeant Major's Ball
M. M. M. (M. M. M.)

9. The Sergeant Major's Ball
M. M. M. (M. M. M.)

10. The Sergeant Major's Ball
M. M. M. (M. M. M.)

11. The Sergeant Major's Ball
M. M. M. (M. M. M.)

12. The Sergeant Major's Ball
M. M. M. (M. M. M.)

13. The Sergeant Major's Ball
M. M. M. (M. M. M.)

14. The Sergeant Major's Ball
M. M. M. (M. M. M.)

15. The Sergeant Major's Ball
M. M. M. (M. M. M.)

16. The Sergeant Major's Ball
M. M. M. (M. M. M.)

17. The Sergeant Major's Ball
M. M. M. (M. M. M.)

18. The Sergeant Major's Ball
M. M. M. (M. M. M.)

19. The Sergeant Major's Ball
M. M. M. (M. M. M.)

7.0-7.15 WEATHER FORECAST and NEWS
S.B. from London

Major VERNON BROOK, M.I.A.F.
Sports: (1) Motor Relayed by Trial
Local News

Popular Programme

THE STATION ORCHESTRA

3 D. B. TIER (Baritone)

CHARLES HARVEY (Soprano)

MARJOR E. HAYWARD (Soprano)

7.30 On the Air
Overture "The Great Hall" by Arnold
Wolfe, (Soprano) Joyce and Clifton

7.50 Songs
"Far Across the Desert Sands" Woodford
"Where the Albion Flows" London
"How Many a Lonely Character" (1)

8.15 The Wireless Orchestra
M. M. M. (M. M. M.)

8.30 The Wireless Orchestra
M. M. M. (M. M. M.)

8.45 The Wireless Orchestra
M. M. M. (M. M. M.)

8.55 The Wireless Orchestra
M. M. M. (M. M. M.)

9.05 The Wireless Orchestra
M. M. M. (M. M. M.)

9.15 The Wireless Orchestra
M. M. M. (M. M. M.)

9.25 The Wireless Orchestra
M. M. M. (M. M. M.)

9.35 The Wireless Orchestra
M. M. M. (M. M. M.)

9.45 The Wireless Orchestra
M. M. M. (M. M. M.)

9.55 The Wireless Orchestra
M. M. M. (M. M. M.)

10.05 The Wireless Orchestra
M. M. M. (M. M. M.)

10.15 The Wireless Orchestra
M. M. M. (M. M. M.)

10.25 The Wireless Orchestra
M. M. M. (M. M. M.)

10.35 The Wireless Orchestra
M. M. M. (M. M. M.)

10.45 The Wireless Orchestra
M. M. M. (M. M. M.)

10.55 The Wireless Orchestra
M. M. M. (M. M. M.)

11.05 The Wireless Orchestra
M. M. M. (M. M. M.)

11.15 The Wireless Orchestra
M. M. M. (M. M. M.)

11.25 The Wireless Orchestra
M. M. M. (M. M. M.)

11.35 The Wireless Orchestra
M. M. M. (M. M. M.)

11.45 The Wireless Orchestra
M. M. M. (M. M. M.)

11.55 The Wireless Orchestra
M. M. M. (M. M. M.)

12.05 The Wireless Orchestra
M. M. M. (M. M. M.)

12.15 The Wireless Orchestra
M. M. M. (M. M. M.)

12.25 The Wireless Orchestra
M. M. M. (M. M. M.)

12.35 The Wireless Orchestra
M. M. M. (M. M. M.)

12.45 The Wireless Orchestra
M. M. M. (M. M. M.)

12.55 The Wireless Orchestra
M. M. M. (M. M. M.)

13.05 The Wireless Orchestra
M. M. M. (M. M. M.)

13.15 The Wireless Orchestra
M. M. M. (M. M. M.)

13.25 The Wireless Orchestra
M. M. M. (M. M. M.)

13.35 The Wireless Orchestra
M. M. M. (M. M. M.)

13.45 The Wireless Orchestra
M. M. M. (M. M. M.)

CARDIFF.

3.0-4.0 Falkner and his Orchestra
Capital Cinema

4.0-4.15 "SWAB" "FIVE O'CLOCK"
The Women Vocal and L.
Local Artists

4.15-4.30 CHILDREN'S CORNER

4.30-4.45 Photography

7.0-WEATHER FORECAST and NEWS
S.B. from London

7.30-7.45 THE SAVOY BANDS S.B.
London

7.50-8.05 WEATHER FORECAST and NEWS
S.B. from London

8.05-8.20 THE SAVOY BANDS S.B.
London

8.20-8.35 WEATHER FORECAST and NEWS
S.B. from London

8.35-8.50 THE SAVOY BANDS S.B.
London

8.50-9.05 WEATHER FORECAST and NEWS
S.B. from London

9.05-9.20 THE SAVOY BANDS S.B.
London

9.20-9.35 WEATHER FORECAST and NEWS
S.B. from London

9.35-9.50 THE SAVOY BANDS S.B.
London

9.50-10.05 WEATHER FORECAST and NEWS
S.B. from London

10.05-10.20 THE SAVOY BANDS S.B.
London

10.20-10.35 WEATHER FORECAST and NEWS
S.B. from London

10.35-10.50 THE SAVOY BANDS S.B.
London

10.50-11.05 WEATHER FORECAST and NEWS
S.B. from London

11.05-11.20 THE SAVOY BANDS S.B.
London

11.20-11.35 WEATHER FORECAST and NEWS
S.B. from London

11.35-11.50 THE SAVOY BANDS S.B.
London

11.50-12.05 WEATHER FORECAST and NEWS
S.B. from London

12.05-12.20 THE SAVOY BANDS S.B.
London

12.20-12.35 WEATHER FORECAST and NEWS
S.B. from London

12.35-12.50 THE SAVOY BANDS S.B.
London

12.50-1.05 WEATHER FORECAST and NEWS
S.B. from London

1.05-1.20 THE SAVOY BANDS S.B.
London

1.20-1.35 WEATHER FORECAST and NEWS
S.B. from London

1.35-1.50 THE SAVOY BANDS S.B.
London

1.50-2.05 WEATHER FORECAST and NEWS
S.B. from London

2.05-2.20 THE SAVOY BANDS S.B.
London

2.20-2.35 WEATHER FORECAST and NEWS
S.B. from London

2.35-2.50 THE SAVOY BANDS S.B.
London

2.50-3.05 WEATHER FORECAST and NEWS
S.B. from London

3.05-3.20 THE SAVOY BANDS S.B.
London

3.20-3.35 WEATHER FORECAST and NEWS
S.B. from London

3.35-3.50 THE SAVOY BANDS S.B.
London

3.50-4.05 WEATHER FORECAST and NEWS
S.B. from London

4.05-4.20 THE SAVOY BANDS S.B.
London

BOURNEMOUTH.

3.30-3.45 The Cluster Society: J. H. T. (Tenor), Arthur
Sewel, (Baritone), Frank Perry, (Bass)

3.45-3.55 The Cluster Society: "End of the Road"
on the Photo. by E. H. (Bourne)

3.55-4.05 THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from K. G. H. H. H.

4.05-4.15 Rooms, M. M. M. Director, DAVID S.
L. F.

5.0-5.15 CHILDREN'S CORNER

6.0-6.15 Scholars' Half Hour: Mrs. F. M.
M. M. M. "The Violin and Its History"

6.15-6.30 Farmers' Corner Time Signal,
Weather Report.

7.0-WEATHER FORECAST and NEWS,
S.B. from London.

7.15-7.30 THE SAVOY BANDS S.B. from
London.

7.30-7.45 ARMY REMINISCENCES S.B. from
London.

7.45-8.00 WEATHER FORECAST and NEWS,
S.B. from London.

8.00-8.15 THE SAVOY BANDS S.B. from
London.

8.15-8.30 WEATHER FORECAST and NEWS,
S.B. from London.

8.30-8.45 THE SAVOY BANDS S.B. from
London.

8.45-9.00 WEATHER FORECAST and NEWS,
S.B. from London.

9.00-9.15 THE SAVOY BANDS S.B. from
London.

9.15-9.30 WEATHER FORECAST and NEWS,
S.B. from London.

Minors' Saturday Night

DORIS MILLER (Soprano)

"THE WHY NOTS" CONCERT
PARTY.

THE HARTON COLLIERY BAND

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 48.

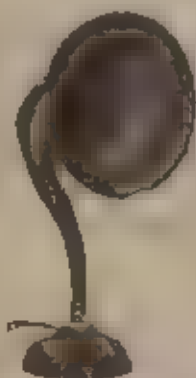
WIRELESS SETS SIEMENS AND ACCESSORIES



Listening-in with Siemens Portable Set.
NO AERIAL—NO EARTH.

Describe your requirements on application.

LOUD SPEAKERS.



PRICES	100 ohms	£2 10 0
	200 "	£2 12 6
	400 "	£2 15 0

DRY CELLS AND BATTERIES,
unsurpassed for output and
long life.



REG. TRADE MARK.

We manufacture a wide range of Dry
Cells and Batteries suitable for all the
types of Domestic Use now in
common use.

HEADPHONES.



PRICES:	120 ohms	£1 2 6
	2,000 "	£1 4 0
	4,000 "	£1 5 0

Obtainable from all leading dealers.

SIEMENS BROTHERS & CO. LIMITED
WOOLWICH LONDON S.E.18

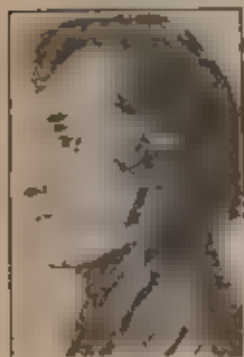
BRISTOL - 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

(Oct. 6th. to
Oct. 11th.)

A number against a symbol item indicates the page of its publisher. A list of publishers will be found on page 2.

The Magician of the Piano.

Chopin as Man and Artist. By R. D. S. McMillan.



FREDERIC CHOPIN.

Frederic Chopin was the quintessence of gentleness. "The Loves' Chopin" Wagner called him. Might it not have been that, instead of the Gay Lothario as he has been pictured to us, he was simply the seeker after a community of kindred spirits that he turned to women for sympathy? I would he p rather than on account of any conscious disposition? His sensitive nature, perhaps, revolted against the companionship of men.

His New Lace Collar.

The son of a French father and a Polish mother, Frederic Francis Chopin himself was born in Poland, the date being given variously as 1809 and 1811, the latter being probably right. The child was undoubtedly imbued with love of music. We are told that music aroused his emotions to the extent that it was no easy matter, through its medium, to make him weep. He made his first appearance, pressed in his best at a charity concert in Warsaw, and the story is told that when he returned and his mother asked him: "Well, what did the people like best?"—meaning, of course, which piano piece had been most enthusiastically received—the child replied: "Oh, mother, everyone was looking at my new lace collar!" The anecdote, rather than indicating a youthful preoccupation with music, seems to reveal the child as having a greater consciousness of his own appearance than of the task set for him on this particular occasion.

A Man's Head and a Woman's Heart

At the age of fourteen, Chopin played before the Emperor of Russia. Soon after, on account of a breakdown in his health—and his life Chopin and good health were strangers—he, with his young sister, went away for a cure. The sister was as delicate as the boy, and she became ill and died, whereas, her brother benefited exceedingly by the rest.

A very human story is told of Chopin in connection with this rest-cure. Two children were at the same resort with their ailing mother. The latter died and the little girls were left alone and friendless without even sufficient to pay their fares back to their native city. Chopin, child himself though he was, soon took on the situation and he there and then suggested that he should raise a fund by means of a concert, a suggestion which he at once put into effect with the best of results. Surely, a man's head and a woman's heart must have belonged to this sixteen-year-old musician!

Schumann's Bombshell.

Not until he was nineteen did Chopin's desire for travel have any result. About 1820 he visited Berlin, more on pleasure than business, and there he set eyes for the first time upon Mendelssohn, already famous; and, as if inspired by the plaudits that were accorded his great contemporary, in the following year

Chopin descended with youthful enthusiasm upon Vienna, then the capital of music. His success was not as instantaneous as it might have been. His piano-playing was well enough, the Viennese thought, but his composition had little to commend them. The line came, however, when Schumann threw a bombshell, by openly acclaiming the worth of the young visitor. He wrote an inspiring article upon Chopin in which he used the phrase, "Hail to gentlemen—a gentleman!"

At twenty-two Chopin sought new worlds to conquer, and Paris captured him—the Paris which was to be his home for many years and where he was to experience the extremes of human emotion.

A Portrait of George Sand.

Chopin had made a very deep impression undoubtedly, upon the Parisians, and he was loved by the women. One there was of his admirers who was to exercise a singularly marked influence upon his career—none other than George Sand, the French woman novelist. Already the youth—he was twenty-seven when he first made the acquaintance of the great writer—had experienced more than one romance, but the way to be no more boyish flirtation, but an episode that was alternatively to mould and inspire, dishearten and destroy.

Chopin's impressions upon first meeting George Sand are interesting. "I do not like her face. There is something in it which repels me," he wrote; and again he declared, "What a repellent woman that Sand is!" Yet only a year later he was her devoted slave, and she was his dearest friend in the world, nursing him tenderly in the fatal sickness which was manifesting its presence now more than ever.

Visit to England.

Within a year or two after the beginning of his friendship with Madame Sand, he had reached the zenith of his career at least as a composer—the twenty-four preludes, some of the ballades, the wonderful "Funeral March" and the best of the polonaises, nocturnes, mazurkas and waltzes, were accomplished facts.

In 1847, nearly ten years after it commenced, Chopin's friendship with George Sand came to an end. Only two years more of life were left for him. He paid a visit to England and Scotland, where, as he records, he found the Scots women "so good, but so tedious." He returned to Paris, and on October 17th, 1849, came the end. The Countess Potocka, a compatriot, sang to the great man as he lay dying.

Singing Him to Sleep.

Last, in his "Life of Chopin," thus describes the scene:—

"A piano was rolled to the door of his chamber while, with sobs in her voice and tears streaming down her cheeks, his gifted countrywoman sang. She sang that famous Canticle to the Virgin, which, it is said, once saved the life of Stradella. 'How beautiful it is!' he exclaimed. 'My God, how very beautiful! Again! again!' Though overwhelmed with emotion, the Countess had the courage to comply with the last wish of her friend and compatriot. She again took a seat at the piano and sang a hymn from Marcella. Chopin, now feeling worse, every body was seized with fright. By a spontaneous impulse, all who were present threw themselves upon their knees—no one ventured to speak—the sacred air was only broken by the voice of the singer floating up as a voice from heaven above the sighs and sobs which formed its mournful earth accompaniment.

It was the end, for next moment the soul of Chopin was with Eternity.

Music of Long Ago.

Tunes from Rattles and Pipes.

WE have no idea who made the first boat or who first rode a horse, and we are equally in the dark as to the individual, who first constructed a musical instrument. It was probably a rattle of some sort, or it may have been a drum. All we do know is that it was a great many thousands of years ago.

Instruments of percussion come first and string and wind instruments a very long time after them. Even so, wind instruments are extremely ancient, for we have found them out of our own history.

The latter are made of hollow bird bones, having one end closed with asphaltum and with oval in square holes cut near one end. One found in the Neolithic Age, in the Lake of Geneva, was made of two tubes with three holes in each. This has an oblique position to one found in Palestine and called "David's Pipe," which consists of two tubes bound together with cords.

Seakun Drums.

In all the world there are, perhaps, no human beings more primitive than the Eskimo of Point Barrow. These, when first discovered, had drums made of seal-skin stretched over a hoop of walrus and rattles. The whistles are made of drift wood, and some were like a rattle and some like a sawtooth. So we may take it that the wind instrument was invented a long time before the stricken.

The tambourine, or "tumbrel," as it is called in the Bible, grew out of the drum, and is played with much skill in the East. It was probably in the East that the stringed instrument first appeared. We know that the Chinese had stringed instruments at a very early date. The Greeks, too, from the dawn of the history had the "lyre," and a very beautiful and elaborate instrument it was. King David's harp may probably have been the form of lyre known as the "kithar."

Inventor of the Bow.

Pictures of the dulcimer appear on Assyrian bas-reliefs. The dulcimer was played with a plectrum, and we have evidence that two sorts of plectra were used, one covered with leather which gave a soft sound. Stringed instruments played with a bow seemed to have been unknown to the Egyptian Assyrians or the early Jews. Only the plectrum was used. The bow appears to have been invented in India at a very remote date. According to Hindu history, the ravanastron, which was played with a bow was the invention of Ravana, one of the Cingalese kings who ruled about thirty centuries B.C.

To come to more modern times, the six stringed viol was in common use as early as the eighth century of the present era, while a viol of four strings belongs to the same period.

A Harp Three Thousand Years Old.

The harp is one of the oldest instruments known. It is found in the earliest Egyptian hieroglyphs, and in the Assyrian and Babylonian monuments. It is also found in the Hebrew Bible, and in the Greek and Roman writers. The harp is a stringed instrument, and is played with the fingers. It is one of the most beautiful and expressive instruments in the world.

Organs are supposed to have been first used in churches about the middle of the seventh century, but, according to the old Jewish tradition, Solomon's temple had an organ, the sound of which was audible at a distance of three miles.

Is Radio Fair to Fathers?

By F. MORTON HOWARD, the Novelist and Humorist.

FRANKLY I confess that I myself have as much technical understanding of the actual working of wireless as a duck-billed platypus has of the working of the binomial theorem.

Nearly as much, anyhow.

As a mere listener I think I may say that I am a conspicuous success. I listen with an impressive dignity and an intent gravity which I am sure, confer on me an aspect that is something between a mid-Victorian "Portrait of a Gentleman" and King Alfred burning the cakes.

Of course, lots of us listen like that. Particularly when we know that people are looking at us.

Something Insignificant.

When anything goes wrong with the apparatus, I just have to lean back and wait for a small boy to come and set the affair working properly again.

And a small boy drifts in, unconcernedly eyes the apparatus for rather less than two seconds, and then does something up.

And so to one of the terms used. And so all is in order again. Whereat, the small boy glances at me with a concealed smug and a certain air of defiance.

Well, now I ask you, is that kind of thing helpful for the maintenance of paternal prestige?

And the worst of it is that one can't smack the small boy a head for impertinence, because then, very likely, he wouldn't come back to help next time.

Authority Undimmed.

There must be thousands and thousands of fathers in similar positions. Of course, there are also proud men who know all about radio, and so can preserve their independence. But I have a shrewd idea that the majority of us fathers have to go away and sit down when our sons take the radio lecture class.

And it is my considered opinion that wireless is quite undermining our parental authority. Here we have generally managed to maintain in our offspring the truth of that fine old saying "Father knows best." But now we often have to admit our ignorance and be pleasant to those very minds that we are working to impress with our omniscience and infallibility.

A Power For Tommy

We are at supper.

At supper, for instance, we may off-handedly remark:

Oh, by the way Tommy, did you know that the pages of two hundred and seventy-three volumes of Shakespeare, if placed end to end, would reach from St. Paul's Cathedral to the town hall at Little Dullingham-on-the-Hill?

I'll admit that perhaps we didn't know that exciting fact ourselves till we came across it in a corner of the paper and learned it up especially to impress Tommy with his own abysmal ignorance.

Anyway, Tommy has to admit, honestly enough, that he didn't know anything at all about this business of Shakespeare's said St.

Paul's and the Dullingham Town Hall. He tries to say something rather mean, but it was done behind his back when he wasn't there.

But we don't listen to excuses. We have in our discipline and direction to remember that we are very sternly, "Well, you ought to have known it!"

And very likely we add a falsehood beginning: "Why, when I was your age, my boy—"

And at one time, Tommy had no "come back" to that kind of thing. He just took the count and decided, in the interests of peace and self-advancement, that he would do his best to grow up clever and good like dad, with the least possible delay.

But now he keeps quiet a moment and then artlessly observes:

Oh, dad, I was wondering, can you tell me why the induction reacts on the rheostat when you extend the ohm-wattage?

At least it sounds something like that. I

mean several photographers. For the sake of asserting paternal authority, you at once contradict him.

Absurd, Tommy ("you declare, "The photographers of the Middle Ages never did such things. You shouldn't talk nonsense!"

Oh, but I'm sure they did," he protests, "I heard it in a lecture on the wireless."

This is a bit of a body blow, but you try to pull yourself together.

Then the man who lectured knew nothing about it!" you assert, warily. "There's only one man in the world who knows all about medieval photographers, and that's Professor P."

Yes, says Tommy, "he was the chap who gave the lecture."

Good-Bye To Discipline.

And, again, radio is so subversive of that punctuality and discipline which we fathers are always trying so hard to instill in our offspring.

You come in late one evening from the theatre, as and you're tired after your long day's work. To your surprise, you find Tommy still downstairs.

"I thought you had to be in bed by nine!" you sternly charge him. "Off you go this minute, my lad! No, not a word!"

But I'm trying to get the new station in Pom-Pompeia," he pleads. "I've nearly got it. It's not half a jiff now."

And because you've never yet heard the new station in Pom-Pompeia, you let him stay up to get it. And when he gets it, you keep him up with you in case the instrument goes wrong.

What's To Be Done?

Well, that sort of thing isn't right, is it? The R.B.C. ought to know better. How can you do your duty as a father if outsiders come bating in like that?

No, I maintain that radio is not fair to us fathers. In the most inconsiderate way, it makes our position very difficult for us.

Myself, I don't see what's to be done about it. But if the people who can invent wireless improvements can't invent a way

to help us fathers out, they're not so clever as I think they are.

And, temporarily crushed and baffled as we fathers are, we positively refuse to turn to our triumphant small boys and ask for their advice in the matter.

The radio station at San Francisco recently exchanged signals with a liner 6,285 miles away. This is believed to be a record for ship to shore wireless communication.

A Chinese newspaper now has a wireless article every day. Most Europeans find difficulty in finding which are diagrams and which are merely Chinese characters.

Dunoon Radio Club has handed over to Dunoon Cottage Hospital a complete wireless installation. Every patient in the hospital will be enabled to listen when he or she chooses. A plug is fixed below each bed in the building.



"I reproached my son for not knowing the difference between the Hind and the Odysey."

"Was he apologetic?"

"Not at all! He merely asked me if I knew the difference between crystal reception and a neutrodyne."

can't think where the boy gets his language from!"

And, of course, we haven't the faintest idea how to begin to teach him. So he smirks and tells us.

It's a very humiliating position for us fathers, he says to us.

Again, it is not unusual, I believe, for a small boy to remark in his father's absence—

I shan't be back just yet, mother. Don't let dad get me down about with the wireless when I'm out, will you?"

Not only is such a request a slight on us, but it surely affects wifely devotion. There's a woman who once thought us kings among men, and now it's being intimated to her that we're not to be trusted near a few odd bits of wire and stuff.

Again, surely a child should be automatically to his father for wisdom and guidance. Yet I maintain that radio is encouraging a directly

You will hear Tommy make a bold statement, for example, concerning the customs of the



AS a result of increased demand and correspondingly greater production, we are now able to reduce the price of the B.5 Valve from 30/- to 25/-. Needless to say, the characteristics which have made the B.5 valve so widely popular will be retained and, if possible, improved.

By reason of the exceedingly low current consumption of the B.T.H. B.5 valve a 4 valve set can be worked on less than half the current taken by one "R" valve. It functions equally well as a detector, H.F. or L.F. amplifier, and better than many valves designed for use in any one of these positions.

Filament Current.....0.06 amps |
 Filament Volts 2 volts |
 Anode Volts..... 20-80 volts |

NEW PRICE 25/-

Obtainable from all Electricians and Radio Dealers.

We also make Crystal Sets, Valve-Crystal Sets, Valve Sets, Head-phones, Loud Speakers, Amplifiers, & "Tungar" Battery Chargers.

The British Thomson-Houston Co. Ltd.

Works: Coventry. Offices: Crown House, Aldwych, London, W.C.2

Branches at Belfast, Birmingham, Bristol, Cardiff, Dublin,
 Glasgow, Leeds, Liverpool, Middlesbrough, Manchester,
 Newcastle, Swansea, Sheffield.



2225



A. L. H.
 W. C. H. & J. H.
 A. L. H. J.
 Sept 2 1931

Edinburgh Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th

Programme S.I.

8.30-9.0. The Rev. JOSEPH JOHNSTON
M.A. Darnley House, Darnley, Ed.Hymns by the Church Choir, after the
Service at Darnley, W.

9.20. Programme S.B. from London.

MONDAY, October 6th

9.40.—The Station Pianoforte Trio.

9.50-10.0. CHILDREN'S CORNER.

10.0. WEATHER FORECAST and NEWS
S.B. from London.Public Association Talk. S.B. from London.
Prof. G. L. HARRIS, F.R.S., L.R.C. M.S.etc., on "Electricity," No. 1 of Series
S.B. in Glasgow, Local News.

11.0. Programme S.B. from London.

TUESDAY, October 7th

9.40.—The Station Pianoforte Trio.

CHILDREN'S CORNER.

S.B. from London.

10.0. Programme S.B. from London.

11.0. Programme S.B. from London.

WEDNESDAY, October 8th.

9.40.—The Station Pianoforte Trio.

CHILDREN'S CORNER.

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Mr. GEORGE MACDONALD C.B. L.D.
F.B.A., on "The Romans in Scotland."

No. 1 of Series. Local News.

11.0. Programme S.B. from Glasgow.

THURSDAY, October 9th

9.40.—The Station Pianoforte Trio.

10.0-10.10. CHILDREN'S CORNER.

10.10-10.20. Programme S.B. from London.

10.20-10.30. Mr. HUGH BRENNAN. S.B. from London.

10.30-10.40. Programme S.B. from London.

FRIDAY, October 10th.

9.40.—The Station Pianoforte Trio.

10.0-10.10. CHILDREN'S CORNER.

10.10-10.20. WEATHER FORECAST and NEWS.

S.B. from London.

10.20-10.30. G. A. ATKINSON. S.B. from London.

Local News.

Music and Poetry.

SYBIL ATTWELL Reader.

GLADYS CLARK (Soprano and Alto).

BRENDA JOHNSON (Dramatic Soprano).

UNA TRUMAN (Soprano) in a Recital for

IRENE BROOKE (Two Parts).

7.30. Una Truman and Irene Brooke.

Rondo, Op. 73. Chopin.

7.40. Llewellyn Jones.

"Softly Sighs" ("Der Knecht") Wicher.

7.50. Gladys Clark.

Sonata in G Minor. Tchaikovsky.

8.0.—Prof. J. SHIELD NEILSON, LL.D.,

F.B.A., on an Economic Subject.

8.15. Brenda Johnson.

April Morn'g. Robert Bunsen.

Daffodils a-Blowing. Ed. and Herman (1).

8.30. Sybil Attwell.

"The Golden Journey to Samarkand."

8.40. Gladys Clark.

Rondeau. Berlioz.

Caprice Variations. Kreisler.

8.50. Una Truman and Irene Brooke.

Improvisation. Schumann.

Invitation to a Dance in Modern Style.

9.0. Sybil Attwell.

Wander Thru'.

The West Wind. J. H. Young.

When You Are Old. J. H. Young.

Cutting Rushes. M. G. N. H.

Day That I Have Loved. Rupert Brooke.

WEATHER FORECAST and NEWS
S.B. from London.
Hon. THE EARL OF BAILEY.
D.M. under the auspices of the
British Association of International Affairs.
Foreign Affairs. S.B. in all States.

Local News.

10.0. Gladys Clark.
Minuet. Chopin.

10.10. Sybil Attwell.
The Rondo. Kreisler.

10.20. The Littlest One. S.B. from London.
"The Bigly Hob." S.B. from London.

10.30. "Let's Brown Bess." S.B. from London.
"Shepherd's Song." S.B. from London.

10.40. "Lovers a Merchant." S.B. from London.
Molly Carr.

SATURDAY, October 11th

9.40.—The Station Pianoforte Trio.

CHILDREN'S CORNER.

Programme S.B. from London.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mrs. JAMIESON on "Yachting." S.B. from London.

9.0-10.0.—THE SAVOY BANDS. S.B. from London.

Announcer: G. L. Vachon.

TO BE COMPLETED IN ABOUT 24
FORTNIGHTLY PARTS.

The WORLD'S LIBRARY OF BEST BOOKS.

SELECTED PASSAGES FROM THE WORLD'S FAMOUS
BOOKS WITH HELPFUL EXPLANATIONS.

Edited by
JOHN O' LONDON.

The purpose of this work is to give representative and extended selections from the World's Best Books. Each of these selections will be preceded by a clear, concise, and helpful introduction. In this way the Editor hopes that he will adequately convey to the reader's mind something of the content, the quality, the style and the significance of the world's best books.

**HUNDREDS OF BEAUTIFUL
ILLUSTRATIONS. MANY OF
THEM IN COLOURS.**

1 1/2 PART I NOW ON SALE 1 1/2
AT ALL NEWSAGENTS AND BOOK-
STALLS, OR POST FREE 1/5 FROM

**GEO. NEWNES, LTD., 8-11, Southampton Street,
Strand, London, W.C.2.**

(Continued from column 3.)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Lord BALFOUR. S.B. from Edinburgh.

Local News.

10.0. Concert Party.

More "Maybe" Turk and S. B. from London.

Harmony "Why Did I Kiss That Girl?"

Soprano, "Sing, Sing, Birds on the Tree."

Monologue, "If We Only Knew."

Trio, "Memory of a Song." H. Nicholls (1).

Comedy Duo, "Sailors Don't Care."

Contralto, "Valse." H. Nicholls (2).

Concert Party, "Lovers a Merchant."

Fred Cecil (13).

10.30.—Close down.

SATURDAY, October 11th.

9.30-10.0. Claude Duval's Dance Orchestra.

10.0-10.10. CHILDREN'S CORNER.

10.10-10.20. Programme S.B. from London.

10.20-10.30. Announcer: L. B. Page.

Hull Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

Programme S.B. from London.

MONDAY, October 6th, and**WEDNESDAY, October 8th.**

9.30-10.0. Robert A. Jackson and his Orchestra.

10.0-10.10. WOMEN'S HALF HOUR.

10.10-10.20. CHILDREN'S CORNER.

10.20-10.30. Programme S.B. from London.

10.30-10.40. Programme S.B. from London.

10.40-10.50. Programme S.B. from London.

10.50-11.0. Programme S.B. from London.

11.0-11.10. Programme S.B. from London.

11.10-11.20. Programme S.B. from London.

11.20-11.30. Programme S.B. from London.

11.30-11.40. Programme S.B. from London.

11.40-11.50. Programme S.B. from London.

11.50-12.0. Programme S.B. from London.

12.0-12.10. Programme S.B. from London.

12.10-12.20. Programme S.B. from London.

12.20-12.30. Programme S.B. from London.

12.30-12.40. Programme S.B. from London.

12.40-12.50. Programme S.B. from London.

12.50-1.0. Programme S.B. from London.

1.0-1.10. Programme S.B. from London.

1.10-1.20. Programme S.B. from London.

1.20-1.30. Programme S.B. from London.

1.30-1.40. Programme S.B. from London.

1.40-1.50. Programme S.B. from London.

1.50-2.0. Programme S.B. from London.

2.0-2.10. Programme S.B. from London.

2.10-2.20. Programme S.B. from London.

2.20-2.30. Programme S.B. from London.

2.30-2.40. Programme S.B. from London.

2.40-2.50. Programme S.B. from London.

2.50-3.0. Programme S.B. from London.

3.0-3.10. Programme S.B. from London.

3.10-3.20. Programme S.B. from London.

3.20-3.30. Programme S.B. from London.

3.30-3.40. Programme S.B. from London.

3.40-3.50. Programme S.B. from London.

3.50-4.0. Programme S.B. from London.

4.0-4.10. Programme S.B. from London.

4.10-4.20. Programme S.B. from London.

4.20-4.30. Programme S.B. from London.

4.30-4.40. Programme S.B. from London.

4.40-4.50. Programme S.B. from London.

4.50-5.0. Programme S.B. from London.

5.0-5.10. Programme S.B. from London.

5.10-5.20. Programme S.B. from London.

5.20-5.30. Programme S.B. from London.

5.30-5.40. Programme S.B. from London.

5.40-5.50. Programme S.B. from London.

5.50-6.0. Programme S.B. from London.

6.0-6.10. Programme S.B. from London.

6.10-6.20. Programme S.B. from London.

6.20-6.30. Programme S.B. from London.

6.30-6.40. Programme S.B. from London.

6.40-6.50. Programme S.B. from London.

6.50-7.0. Programme S.B. from London.

7.0-7.10. Programme S.B. from London.

7.10-7.20. Programme S.B. from London.

7.20-7.30. Programme S.B. from London.

7.30-7.40. Programme S.B. from London.

7.40-7.50. Programme S.B. from London.

7.50-8.0. Programme S.B. from London.

8.0-8.10. Programme S.B. from London.

8.10-8.20. Programme S.B. from London.

8.20-8.30. Programme S.B. from London.

8.30-8.40. Programme S.B. from London.

8.40-8.50. Programme S.B. from London.

8.50-9.0. Programme S.B. from London.

9.0-9.10. Programme S.B. from London.

9.10-9.20. Programme S.B. from London.

9.20-9.30. Programme S.B. from London.

9.30-9.40. Programme S.B. from London.

9.40-9.50. Programme S.B. from London.

9.50-10.0. Programme S.B. from London.

10.0-10.10. Programme S.B. from London.

10.10-10.20. Programme S.B. from London.

10.20-10.30. Programme S.B. from London.

10.30-10.40. Programme S.B. from London.

10.40-10.50. Programme S.B. from London.

10.50-11.0. Programme S.B. from London.

11.0-11.10. Programme S.B. from London.

11.10-11.20. Programme S.B. from London.

11.20-11.30. Programme S.B. from London.

11.30-11.40. Programme S.B. from London.

11.40-11.50. Programme S.B. from London.

11.50-12.0. Programme S.B. from London.



Loud Speaker £8

Amplifier - £24

THE Artist builds up his masterpiece in such a manner that the living model is faithfully portrayed on his canvas. All the delicate gradations are there, the high lights, half-tones and shadows all combining in giving life and character to the subject.

Speech, song and music must be reproduced in

exactly the same way to be worthy of your attention; there must be the faithful reproduction of the slightest inflection until you can actually visualise the musician. The Western Electric Loud Speaking Equipment will give you the most perfect rendering of broadcast programmes and prove itself to be the premier equipment of the day.

Western Electric Company Limited

Connaught House, Aldwych, London, W.C.2. Central 7345 (9 lines).
Branches: Birmingham, Leeds, Manchester, Newcastle, Glasgow, Cardiff, Southampton,
Liverpool, Dublin.

Western Electric

Celebrated LOUD SPEAKERS

TIT-BITS

SICIL AN 1015Z 501 THA 4070M RCL LONDON W.C 1

Stand 66: Albert Hall Exhibition

The Progress of Pelmanism.

"Rapidly Becoming Part and Parcel of Our Daily Life," says Lord Riddell.

THE progress of Pelmanism is one of the most striking features of the present day.

"Pelmanism," writes the great newspaper magnate, Lord Riddell, "is rapidly becoming part and parcel of our daily lives. A friend of mine has the habit of marking documents which he reads in three different ways. Important passages he marks in BLUE, less important passages in RED, and the least important in BLACK. The other day he sent for a document. It was brought to him by a new junior clerk, who had turned up the page containing the only passage marked in BLUE. My friend remarked, 'That is just what I want. How did you know?'

"Well, sir," replied the clerk, "you always mark important things in BLUE."

"That's true," said my friend, "but I have never said so. Who told you?"

"No one; I just noticed it," answered the clerk.

"You must be very observant," said my friend.

"I don't think I am so naturally," replied the clerk, "but I've studied the Pelman System."

My friend at once took a Pelman Course. To-day he is an ardent Pelmanist.

Dr Watsons of Life.

This little anecdote serves to show how Pelmanism develops the extremely valuable and very much neglected, faculty of Observation.

It is because they neglect to develop this faculty that thousands of men and women miss many of the most interesting things in life—as well as opportunities of "getting on."

They have eyes which see not. They are like the man in the Sherlock Holmes story who could not say how many steps there were in the staircase which he walked up and down every day.

They are the Dr Watsons of Life. They are unobservant. And because they are unobservant, things pass them by. In fact, very often they do not even see the opportunities they have lost.

Now Pelmanism (as you can learn for yourself by using the coupon printed on this page to-day) develops Observation. It makes your mind keen, vigilant and alert. And it develops other qualities as well. It develops such qualities as:—

- | | |
|---------------------|--------------------|
| —Concentration | —Directive Ability |
| —Judgment | —Forcefulness |
| —Initiative | —Self-Confidence |
| —Will-Power | —Driving Power |
| —Decision | —Self-Control |
| —Ideation | —Tact |
| —Resourcefulness | —Reliability |
| —Organising Power | —Salesmanship and |
| —Business Acuteness | —A Reliable Memory |

which are invaluable, indeed well-nigh indispensable, if you wish to achieve success in any sphere—Professional, Business, Literary, Social—of life.

The Verdict of "Truth."

As the famous journal *Truth*, after a careful and exhaustive study of the work of the Pelman Institute, says:—

"The Pelman System places the means of progress within the reach of everyone. It does not provide a brain for the brainless, but it does provide everyone with the means of making the best use of the faculties with which nature has endowed him and bringing them to full fruition."

A glance through the thousands of letters received by the Pelman Institute from men and women who have taken up Pelmanism shows how true this statement is. These letters come from people of every type, age and occupation, and the evidence they give as to the way Pelmanism has helped them is most interesting and convincing. Here are a few extracts taken quite at random from the Institute's post bag:—

A Clerk writes that since completing the Course he has obtained a promotion and doubled his salary.

An Electrician writes: "I have gained a substantial rise in wages, which I put down solely to your training."

A Music Student states that Pelmanism has enabled her to gain immensely in Self-Confidence, Efficiency, Quickness of Understanding and Power of Concentration.

A Cashier writes: "The Course has been a very profitable one, as I have had two substantial additions to my salary."

A Barrister writes: "Pelmanism has improved my Observation and Memory and 'helped me to put the details of my case into my effort'."

A Telegraphist states that he has secured an appointment "simply and solely through" Pelmanism.

A Lay Reader writes that Pelmanism has helped him to secure valuable scholarly successes at the Universities of Oxford and Paris, and adds that he "largely attributes these successes" to your wonderful system.

An Assistant Cashier writes "Financially the Course has already paid for itself, in that I have a better position."

A Scientist's Clerk writes: "Pelmanism is mental culture *par excellence*, and it has completely refreshed my mind."

An Engineer reports that he has "benefited considerably" and has secured a better position.

A Clerk writes that as a result of Pelmanism "I can do in one hour what used to take me two hours or longer."

A Housewife writes: "I am truly thankful I have taken up this Course. There is not a single lesson but has been of benefit to me. In no other way could I have realised where my faults and weaknesses lie. I would gladly have paid double the fees to have learned what I have."

A Bank Clerk reports an increase in Observation, Self-Confidence and Conversational Power and a loss of Self-Con-

and to develop Self-Confidence. "I feel much happier and much more contented," she adds, "and more than pleased that I entered upon the Pelman Course."

A Doctor writes: "An all-round regeneration. Effort is becoming habit, the inward urge is getting a chance, and thriving wonderfully (Lesson 2 and the trick.) Concentration is much better and interest sustained. I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose and joy in achievement, and I can see that others are observing the change in my gait."

A Nurse writes: "At the close of a debut I was complimented on my excellent paper. My success was largely due to the help received from Pelmanism, for which I am very grateful."

A Manager reports: "Salary increased from £230 per annum, first to £400, then to £500, now to £1,000 in two years. My age is 33."

Easy and Interesting

Pelmanism is quite easy and simple to follow. It only takes a few minutes daily. The books are printed in a very handy "pocket size," so that you can study them in "bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards. It, therefore, you wish

- To strengthen your will-power,
- To develop your powers of concentration,
- To act with foresight and decision,
- To become an efficient organiser and manager,
- To develop initiative,
- To become a clever salesman,
- To develop originality,
- To acquire a strong personality,
- To become a good conversationalist,
- To talk and speak convincingly,
- To work more easily and more efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To widen your intellectual outlook,

in short, to make the fullest use of the powers now lying latent or only semi-developed in you, you should send to-day for a free copy of "The Efficient Mind," which tells you all about Pelmanism and shows you how you can enrol on special terms.

Here is the coupon. Fill it up and post to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive full information about the system that has done so much for others, and the benefits of which are now obtainable by you.

USE THIS COUPON (OR CALL) TO-DAY

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, LONDON, W.C.1,

Kindly send me, gratis and post free, a copy of the book 'The Efficient Mind,' and particulars of the Offer entitling me to take the Pelman Course on special terms.

NAME.....

ADDRESS.....

A Teacher writes that Pelmanism has enabled her to conquer Nervousness

All Correspondence is Confidential.

Liverpool Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

7.0-7.30 } Programme S.B. from London

MONDAY, October 6th, and WEDNESDAY, October 8th.

7.0-7.30 } Programme S.B. from London
7.30-8.00 }
8.15-8.30 }
8.45-9.00 }
9.15-9.30 }
9.45-10.00 }
10.15-10.30 }
10.45-11.00 }
11.15-11.30 }
11.45-12.00 }

TUESDAY, October 7th.

1.0-1.30 } Midday Concert
4.0-4.15 } CHILDREN'S CONCERT
7.0-7.30 } Programme S.B. from London

THURSDAY, October 9th.

1.0-1.30 } The Station Programme
4.0-4.15 }
7.0-7.30 }
7.30-8.00 }
8.15-8.30 }
8.45-9.00 }
9.15-9.30 }
9.45-10.00 }
10.15-10.30 }
10.45-11.00 }

FRIDAY, October 10th.

1.0-1.30 } Gaillard and his Orchestra, relayed
4.0-4.15 }
7.0-7.30 }
7.30-8.00 }
8.15-8.30 }
8.45-9.00 }
9.15-9.30 }
9.45-10.00 }
10.15-10.30 }
10.45-11.00 }

Nights with Famous Composers No. 2.

7.0-7.30 } FRANZ LISZT
7.30-8.00 }
8.15-8.30 }
8.45-9.00 }
9.15-9.30 }
9.45-10.00 }
10.15-10.30 }
10.45-11.00 }

SATURDAY, October 11th.

7.0-7.30 } Programme S.B. from London
7.30-8.00 }
8.15-8.30 }
8.45-9.00 }
9.15-9.30 }
9.45-10.00 }
10.15-10.30 }
10.45-11.00 }

Mullard Service Gift to all valve users

The Mullard Radio Valve Co. Ltd. have always endeavoured to give the highest quality of products in an attempt to give a service that is reliable and perfect in every respect. The only way to ensure this is by using the best materials and the most skilled workmen. This is why the Mullard Radio Valve Co. Ltd. are able to offer you the Mullard Service.

Mullard
THE MASTER VALVE

MULLARD SAFETY DISC
or Mullard Master Valves
To use the safety disc turn out the H.T. Valve. Press the disc from back. Press the disc surface firmly to the face of the valve holder. The disc will be in place and the valve will be safe.

THERE IS A GIFT FOR YOU AT STAND 52,

ALL-BRITISH WIRELESS EXHIBITION.

THE Mullard Service for wireless valve users has always endeavoured to ensure perfect broadcasting reception not only by Master design and workmanship in their productions but also in reliable and useful information. This policy has been met with sincere appreciation by thousands of satisfied wireless amateurs all over the world. Here is another token of the Mullard Service. An envelope will be given to all visitors to Stand 52 at the Wireless Exhibition in which will be found a Mullard SAFETY DISC. You will find out all about this disc when you receive the gift envelope.

Come early. Only a limited number of these patented safety discs are available for distribution and they can be obtained only from The Mullard Radio Valve Co., Ltd.

Those who are unable to attend the Exhibition should apply to their Wireless Dealers to whom a supply of Mullard SAFETY DISCS will be given for distribution.

The Master achievement of 1924 is undoubtedly the production of Mullard H.F. and L.F. Master Valves. In the field of general purpose bright filament valves they stand alone for giant strength, giant results and giant life. You will be astounded by the tests they will undergo at the Wireless Exhibition and you will be delighted with the splendid results they will give you during a long life.

REMEMBER Stand 52.

MULLARD WECO, 1 VOLT ORA & D.F. ORA VALVES ARE NOW REDUCED TO 25/.

Mullard

THE MASTER VALVE

Advertisement of the Mullard Radio Valve Co., Ltd. (Dept. R.T.),
Nightingale Works, Nightingale Lane, Barking, S.E. 12.
BRITISH EMPIRE EXHIBITION, PALACE OF ENGINEERING,
AVENUE 14, BAY 13.

Nottingham Programme.

Week Beginning Sunday, October 5th

SUNDAY, October 5th

MONDAY, October 6th, and THURSDAY, October 9th

2.30-4.30—Scala Picture Theatre Orchestra
Musical Director, Andrew Jan
5.3-6.0—CHILDREN'S CORNER
7.0 onwards.—Programme S.B. from London

TUESDAY, October 7th, and WEDNESDAY, October 8th

5.0-6.0—CHILDREN'S CORNER
7.0 onwards.—Programme S.B. from London

FRIDAY, October 10th.

5.0-6.0—CHILDREN'S CORNER
6.15-7.0—WEATHER FORECAST and NEWS
S.B. from L.
7.15-7.30—G. A. ATKINSON, S.B. from London
Local News
Haste face, Nymph, and being with the
Jest and youthful to the Milton a
L'Allegro

7.30.—CYRIL F. WOODWARD (In Humorous
Re-Acting).
A Melodrama *Leina Sidney* (12)
I'm 94 To Day *Nash* (13)
"Matilda" *Winton and Lea* (7)
Jiggy on an Old Nursery Rhyme
Squires (13)

7.45.—THE NOTTINGHAM
FELLOWS INSTRUMENTAL QUARTET
Suite, "Summer Days" *Eric Coates*
Musical *Hockley*
E. H. ADAMS (Rag Song).
F. H. W.
Away Away, You Men of Rules
Hubert H. Parry
"The Road to Anywhere"
Dennis Ashleigh and C. Monty

8.20. ROSE FYLEMAN.
RUBY BARLOW
EDWARD MURRAY
In Two Parts
"Katherine Parr" ("Disobedient Deanna")
Maurice Baring
"A Crystal Gazer" *Leopold Montague*

8.40. Quartet.
Suite, "From the Countryside" *Eric Coates*
Three Dances from "Nell Gwyn" Suite
E. Vernich

9.0. IDA SARGENT (In Songs at the Piano).
"Hula, Tutu" *G. Scott Gatty*
I Don't Mind Much *Ida Sargent*
"The Market" *M. Carver*

9.15. Quartet.
Hungarian Dances *Brakins*

9.30. WEATHER FORECAST and NEWS.
S.B. from L.
Lord HALFOUR, S.B. from Edinburgh.
S.B. from L.

10.0. The Lone Tree *H. Corbitt*
F. H. W. *Adrian*

10.15. F. H. W.
"Joggin' Along the Highway" *H. Samuel*
"A Banjo Song" *S. Homer*
"Old John Braddish" (Chorus Song)
Lynd Johnson

10.30. Close down.

SATURDAY, October 11th.

2.15.—Scala Picture Theatre Orchestra
Musical Director, Andrew Jan
5.0.—CHILDREN'S CORNER.
7.0. Programme S.B. from London.
Announcer, Edward Living.



Litotes

£11 0 0
£6 0 0

THAT'S a lovely word, and as usual it means something quite simple. My dictionary says, "A deliberate understatement"—the reverse of exaggeration. Quite simple, as I say, but certainly not quite common. But I have just been reading my leaflet on the Fellows Super-2 Valve Set, and I flatter myself that it is truly a case of Litotes. The Super-2 Leaflet says, "The two sets of Super-2 and the Amplifying Unit, in conjunction with a Loud Speaker, will give satisfactory results in all parts of the country." "Will give satisfactory results," mark you! You should see some of the letters of congratulation

I receive. You should hear some of my friends telling their partners their results. The claims they make for their Fellows Super-2!!! They are probably true, too, allowing for a little justifiable enthusiasm, but all the same, I think I shall go on with my modest claims. It is good to feel that we give even more than we promise. What we do definitely promise always is

"Quality Apparatus at Low Cost"

Ask your local man for some of our leaflets, and then listen to a Fellows Set in operation. You will say with me—"Litotes" and moreover, me, what you say!

UNCLE FELLOW

FELLOWS WIRELESS

ADVT OF THE FELLOWS MAGNETO CO LTD, PARK ROYAL LONDON, N.W. 10

THIS SEASON'S GREAT SUCCESS!

WATES

"BIJOUPHONE"

(NEW MODELS.)

STUDY ITS EXCLUSIVE FEATURES.

VARIOMETER TUNING, ENCLOSED DETECTOR WITH BEST QUALITY CRYSTAL AND CAT WHISKER. HEAVILY NICKELLED FITTINGS. MOULDED UNBREAKABLE TOP AND BASE.

SEE OUR VALUE-FOR-MONEY SPECIALITIES AT THE WIRELESS EXHIBITION: STAND 33. Albert Hall, Sept. 27 Oct. 8, 1924.

The Bijouphone gives all the fun without the high cost, and is admittedly the finest proposition on the market to-day. Results are as good as with the most expensive crystal sets, and the extraordinary low price is no indication of the high quality of the BIJOUPHONE.

MODEL NO. 1.

For local station.
(250-700 metres)

7/6

For 5XX (Chelmsford) and local station.
(250-700 and 1,600 metres.)

10/-

WATES BROS., Ltd.,

12, 13, 14, Great Queen Street, Kingsway, W.C.2

Phone: Gerrard 575 & 576.

Grams: Zywtaseeng, Westcent.

Southern Depot (Wholesale)

101, Old Christchurch Road, Bournemouth

Phone 3573

South Western Depot (Wholesale): Central Mill, Raleigh Street, Plymouth



A MARVELLOUS ONE VALVE SET.

Range of 100 miles under reasonable conditions for Telephony. With this Set you have a guaranteed average range of 100 MILES for Telephony, but it will receive at much greater distances.

72/6

plus 12/6 Marconi Royalty

This is a Single Valve Wireless Cabinet for 72/6. It supplied complete in every detail, including 1 new type Edisonan '00 Valve, costing 30/-, Edisonan Featherweight phones, costing 24/-, High Tension, Low Tension, in fact, everything complete ready to connect to your aerial and receive all British Broadcasting Stations immediately, for £8-17-6, plus 12/6 Marconi Royalty for the complete set.

Order at once. Immediate delivery.

Leather or Pegamoid cases can be supplied, rendering the Set easily portable.

NEW TYPE CRYSTAL SET.

This new type Crystal Set embodies a new type Patent Variometer which allows of the fine tuning essential to loud and clear results. This Set is now supplied with coil to receive the new high-power B.B.C. Station which renders the Set available for reception, and at a distance of about 100 miles. Fitted with plugs or aerial and earth connections.

20/-

Post Free

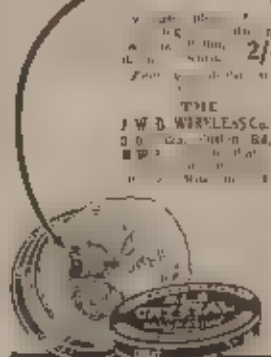


These Crystal Sets are tested at our Works (40 miles from B.B.C. Station). The set works efficiently from this distance and the maker's guarantee is enclosed in each set.

Satisfactory guarantee or money will be refunded if the set is returned within 14 days of purchase.

WESTERN MANUFACTURING CO.,
25, NURSHILL, LYDNEY, GLOS

Protected!



D.L.S. CRYSTAL

and
"Palladium" Catwhisker

HEADPHONES

RE-MAGNETISED

A New Departure in Wireless Service.

Magnets in the head of your headphones are worn out. We will re-magnetise them with our special process.

Please detach and send your headphones to us. We will re-magnetise them and return them to you. Leave them on. A good magnet will be adjusted to suit your headphones. To 7/6 return post paid.

3/-

Per Pair.
Post free.

The Chase System is the only one in the world that will re-magnetise your headphones and return them to you in perfect condition.

In most cases, the cost of the system is refunded when the headphones are returned.

F. CHASE & CO., Manufacturing Electricians, Hornsey 591
195, Archway Road, London, N.8.

Plymouth Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

2.0-3.30 Programme S.B. from 1
4.30-5.0.-Harvest Time
Programme S.B. from 1

MONDAY, October 6th, to THURSDAY,
October 9th, and SATURDAY, October 11th.
3.30-4.30.-The Savoy Picture House Orchestra
Musical Director, Albert R. B.
5.30-6.30.-CHILDREN'S CORNER
7.0 onwards. Programme S.B. from 1

FRIDAY, October 10th.

3.30-4.30. The Savoy Picture House Orchestra
Musical Director, Albert R. B.
5.30-6.30. CHILDREN'S CORNER
7.0.-WEATHER FORECAST and NEWS.
S.B. from 1
L. A. K. N. S. S. B. from London
L. A. K. N. S. S. B. from London
BAND OF H.M. ROYAL MARINES
By Permission of Col. Commandant F. C.
Edwards, C.B., D.S.O., M.C.
Director of Music, L. A. K. N. S. S. B. from London
A. L. S. LAKIN (Conductor)
J. NEWBERRY (Bass)
M. S. DUFFY (Solo Pianoforte).
HARRY RICE (Entertainer).
The B. J.
Overture, "The Merry Wives of Windsor"
Nicolas (1)
Three Dances from "Ned Wyn"
German
Menuet for Strings and Harp
Heethoven
Alice Lakin
Recit. and Aria, "The Icaro, from "Orfeo"
Gluck
The Angel's Serenade
Brago
Shepherd's Cradle Song
Sowerell
M. S. DUFFY
Country Dance
Morris Gilbert
L. A. K. N. S. S. B. from London
Reg Newcomb
Largo al Factotum ("The Barber of
Seville")
(With Orchestra)
Four and Aria ("The Barber of
Seville")
Handel (11)
(With Orchestra)
Lt. Col. W. P. DUFFY R.M. Travel To
The Mouth of the Mighty Amazon
Alice Lakin
The Jaro, Sowerell
Joe Higgins and the Squares
Crompton
French We Speak at Home
Arthur Jackson 13
The B. J.
Selection, "Lull Time" Schubert-Clusam
Violin Solo,
Schönmair
L. A. K. N. S. S. B. from London
Soloist, Lee Corp. H. N. COUCH
Homonoko
Morris Gilbert,
Andante Spontato and Polonaise
Chopin
(With Orchestral Arrangement.)
9.30.-WEATHER FORECAST and NEWS.
Lord BALFOUR. S.B. from Edinburgh.
Local News.
Alice Lakin.
Lungi dal caro bene
Alice Lakin (1)
Madcap Margarine
Dale
When All Was Young ("Faust")
Howard
Harry Rice.
Good-bye, God Bless You
Eugene Field
Samba's Serenade
Guthrie (13)
The Band.
Selection, "Madame Pompadour"
Full
The Grasshopper Dance
Burns
Fox-trot, "Teddy"
Phillips and Goods (10)
10.30 -Close down.
Announcer Clarence G. G.

Cossor



Temperature

—the vital feature in Dull Emitter Valve design.

THE temperature of the filament of a Dull Emitter Valve is a factor in its life. It is the only point where a valve can start its life with a filament that is not too hot or too cold. It is the only point where a valve can start its life with a filament that is not too hot or too cold.

The Wuncell Valve—produced by the makers of the famous Cossor Valve—operates on a temperature of only 800 degrees as against bright emitters and many dull emitters with filaments heated up to as much as 2,000 degrees.

Everyone knows that metal when hot expands, therefore when a valve is being packed in its socket or with its pins apart—no matter how small the gap—no valve is useless.

In the Wuncell for instance, the filament follows the approved Cossor practice and is arched just like a bridge, for strength—and is further strengthened by a centre support.

Thus with a filament barely

glowing—certainly no brighter than the embers of a dying match—and a centre support to its arch, it is small wonder that our tests prove that the effective life of the Wuncell is greatly in excess of any other Valve.

Taking into consideration the fact that a small pocket accumulator will keep a one valve set in operation for a fortnight's Broadcasting and can be re-charged within a few hours for 9d. or less, we have certainly arrived at the age of efficiency.

Sold in three types

- W1 With Green Top. The new Loud Speaker Valve
- W2 With Green Top. The new Loud Speaker Valve
- W3 With Green Top. The new Loud Speaker Valve

21/-

From all Dealers.



Advertisement of A.C.

Union 12 1111

Get the Valve in the Purple Box!

—and ensure perfect reception.
Remember that valve sets are
only as good as the valves used
in them.

MARCONI VALVES

MADE AT THE OSRAM LAMP WORKS

are the valves sold in the
familiar purple box. They are
the valves which bear the name
"Marconi"—the valves made
at the famous Osram Works.
These two great names—
Marconi and Osram—are your
positive assurance of perfect
performance.

SOLD BY WIRELESS
AND ELECTRICAL
DEALERS, STORES, ETC.

ALL BRITISH WIRELESS
EXHIBITION MARCONI
Model A best 1100
Set of 3710 to 1 at 1100
The M.O. Valve Co. Ltd
STAND No 21

Advertisement of The
M.O. Valve Co. Ltd.



The Crystal EXTRAORDINARY



discovered in
the Heart of
the URAL
MOUNTAINS

*Nature's Tribute
to Wireless Progress*

WITH the improvement in International Trade
Conditions an opportunity has occurred for
introduction into the British market of a
Natural Crystal discovered in an hitherto little
known and untouched field of tremendous mineral
wealth. The Ural Mountains.

The advent of URALUM (so-called after its place of
origin) synchronises with the great developments that
have taken place in Wireless of late, and constitutes a
FURTHER STEP TOWARDS PERFECTION OF WIRELESS
RECEPTION.

EACH CRYSTAL IS THOROUGHLY TESTED AND
GUARANTEED AND WILL BE FOUND CONSISTENTLY
ACTIVE.

Uralum, being nature's own product, is UNAFFECTED
BY ATMOSPHERE OR TEMPERATURE, and will give
a LOUD RECEPTION OVER THE MAXIMUM RANGE.
Improve your Set and your reception to-day by using

Uralum

NATURE'S WONDER CRYSTAL

Obtainable in boxes, including Silver Catwhisker,
1/3

Of all Dealers or direct from the sole Concessionaries

BOWER ELECTRIC Limited.

15, Grape Street, Shaftesbury Avenue, London, W.C.2.

Telephone: REGENT 5182 and 5183.

Sheffield Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

2.0 3.30. Programme S.B. from London.

MONDAY, October 6th.

11.30 12.30. Gramophone Records
1.30 4.30. Programme S.B. from Birmingham.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

TUESDAY, October 7th, and THURSDAY, October 9th

1.30 4.30. Programme S.B. from London.
5.30 6.30. CHILDREN'S CORNER
7.0 10.30. Programme S.B. from London.

WEDNESDAY, October 8th

11.30 12.30. Gramophone Records.
1.30 4.30. CHILDREN'S CORNER
5.30 6.45. Programme S.B. from London.

FRIDAY, October 10th

11.30 12.30. Gramophone Records.
1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

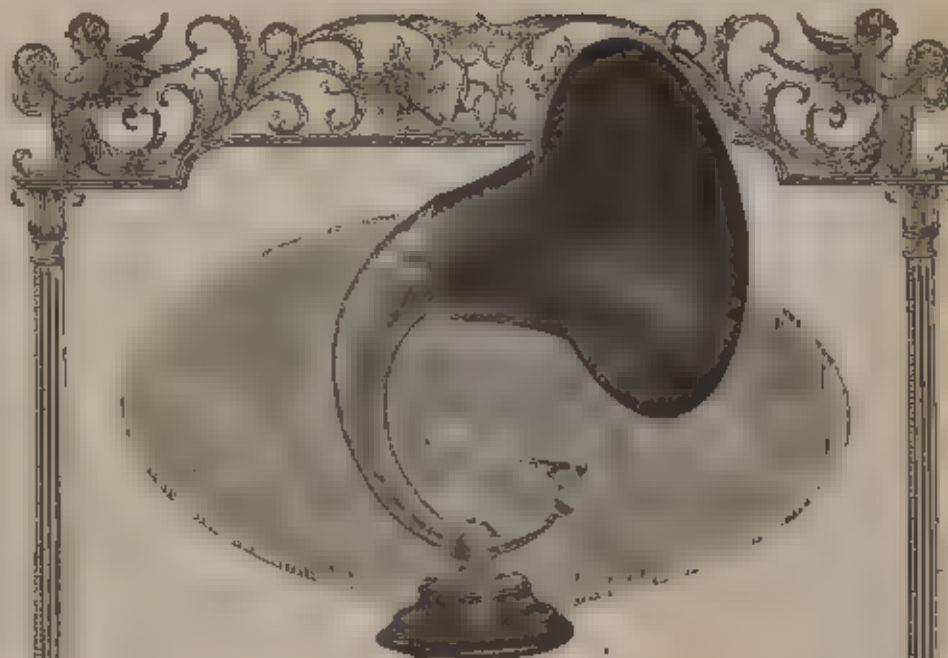
1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

1.30 4.30. Programme S.B. from London.
5.30 6.45. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.

SATURDAY, October 11th.

1.30 4.30. Programme S.B. from Manchester.
5.30 6.30. CHILDREN'S CORNER
7.0 11.0. Programme S.B. from London.
Announcer B. C. Head-Jenner.



The New Brown Type Q.

WHILE to many the Brown Type H1 (or the smaller H2) fulfils all the requirements for a Loud Speaker with unapproachable purity and volume at a moderate price, yet there are quite a number of Wireless enthusiasts who are desirous of a more luxurious instrument quite irrespective of initial cost.

For their benefit therefore, we are now introducing the Brown Type Q—the Loud Speaker de Luxe—undoubtedly the last word in Loud Speaker design. Of pleasing proportions and symmetrical shape it incorporates a number of entirely new features. For instance, its two-piece sound conduit is a massive aluminium casting, combined with a mahogany flange. Both are highly polished—the latter being turned by hand by skilled wood craftsmen. Not only

is the new Brown horn most beautiful to the eye, but its smoothness and scientifically correct design is responsible for an even greater volume without the slightest trace of harshness. A good Loud Speaker—like a piano—is an investment which can give much pleasure. Therefore, choose the best you can afford. The Brown Q-type Loud Speaker is supplied in resistances of 120 ohms and 4,000 ohms at the price of £15 15 0

S. G. BROWN, Ltd., Victoria Road, North Acton, W.2.
Showrooms
18, Mortimer St., W.1; 15, Moerfields, Liverpool;
67, High St., Southampton.

Brown

1' =

**Now
on
Sale**



Read all about the Resistoflex —the Ideal Home Receiver—a powerful Reflex having no Crystal.

THE most popular Receiver in this country—perhaps in the world—is the wonderful S.T. 100. This 2-Valve Reflex was evolved by Mr. John Scott Taggart, F.Inst.P., A.M.I.E.E., and its secrets disclosed just over 18 months ago. Since then a large number of these Receivers have been made up by experimenters in America and in the Colonies—incidentally it is now in use in large numbers on the Continent. The Resistoflex has been designed by Mr. Scott Taggart as a 2-Valve Reflex Set but with no crystal Det. It is the result of more than three years' intensive study on the problem of producing the simplest possible Home Receiver capable of giving big volume and wide range without the necessity for the delicate adjustments required for the S.T. 100. Every Wireless enthusiast will be interested in the Article describing the Resistoflex and how to build it, whether he makes it up or not.

A Good 3-Valve Set.

Among the other constructional Articles is one showing how to build a good all-round 3-Valve Receiver capable of operating a Loud Speaker and of receiving all the B.B.C. Stations. One point that will appeal to all critical experimenters is that this Set uses resistance capacity amplification instead of a Low Frequency Transformer.

Some Efficient Single-Valve Reflex Circuits.

In view of the tremendous interest which has been aroused in the use of reflex circuits as the best method of obtaining a greater efficiency with an actual reduction in the number of valves, this article by John Scott Taggart, F.Inst.P., A.M.I.E.E., will arouse wide

interest. Excellent results can be obtained with only one valve if conditions are good and Crystal users, in particular, will read of the greatly improved results that can be obtained at only a small extra cost.

A "Tapped Coil" Crystal Set.

Of designs for Crystal Receivers there is no lack. This constructional article contains many of the most some original ideas in set building. It was written by a man who has been successful in building all the B.B.C. Stations, including the S.T. 100.

A Single-Valve Reaction Receiver.

A constructional article by S. G. Rattee (Staff Editor) describing a very selective Set particularly suitable for those living in districts where jamming is much to be feared. Although an economical little Set, its performance will compare very favourably with many more elaborate Receivers.

Other Special Features.

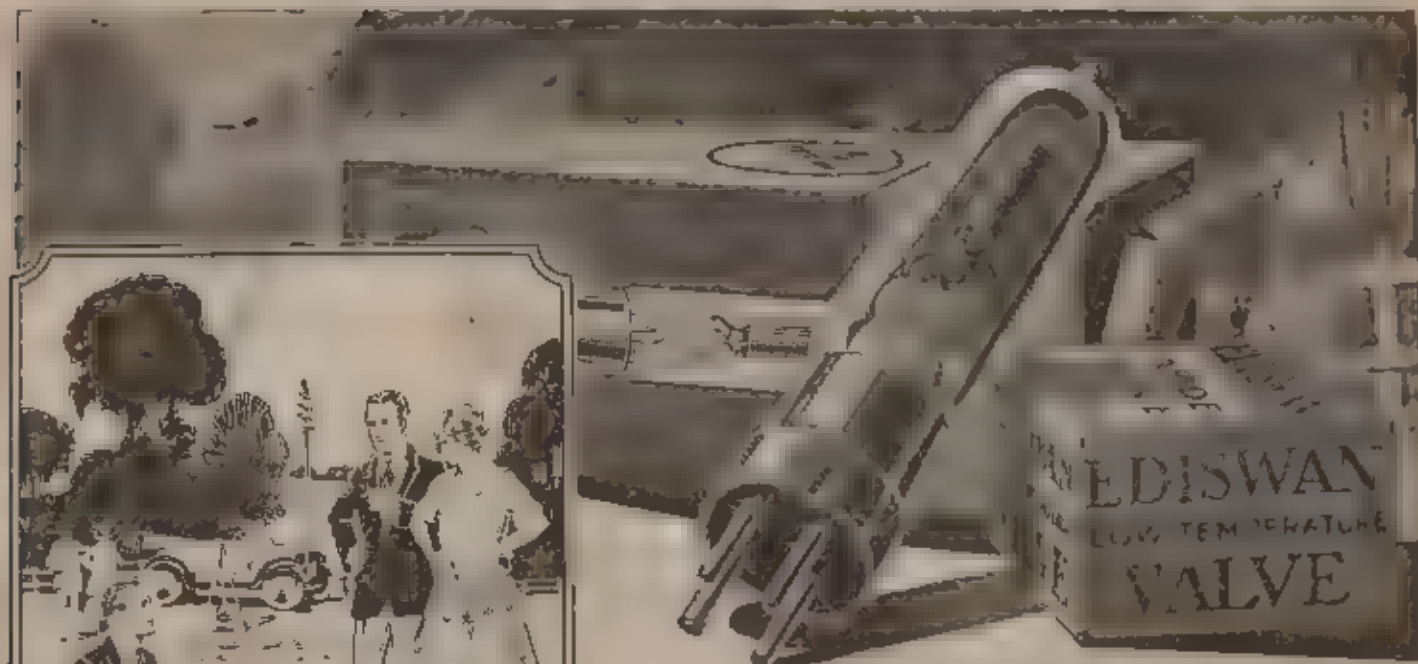
Among the non-technical Articles will be found a most Timetable giving the exact times for all Continental Broadcasting. This chart has only been arrived at through correspondence with the actual Stations and by regular checkings. It is certainly the most complete Timetable that has yet been produced. To any enthusiast keen on Continental Broadcasting this Timetable will be invaluable.

Other Articles include one on multi-stage H.F. Amplification, Trouble corner, Above and below the Broadcast band, and others.

Be sure you get your copy at once—next week may be too late.

Radio Press, Ltd., Bush House, Strand, W.C.2.

Modern Wireless



As proper you take in the...
 A.R.D.S. 21.
 A.R.D.S. 30.
 A.R. & R. 12.8

THE EDISON SWAN ELECTRIC Co., Ltd.,
 121-125, Queen Victoria St., E.C.4, & 71, Victoria St., S.W.1

TYPE 1.
 A.R.D.S. 21.
 A.R.D.S. 30.
 A.R. & R. 12.8

IF IT'S A PORTABLE SET YOU NEED EDISWAN VALVES.

Better still see that your Portable Set is an EDISWAN one - as far as EDISWAN means the best of everything Wireless.

TO INTENDING PURCHASERS OF HEADPHONES & LOUDSPEAKERS "STALLOY" (PATENT HIGH RESISTANCE STEEL) DIAPHRAGMS

ARE WELL KNOWN TO ALL STANDARD MAKERS OF
 WIRELESS APPARATUS. PROSPECTIVE BUYERS OF
 HEADPHONES & LOUDSPEAKERS SHOULD SATISFY
 THEMSELVES THAT THESE ARE PROVIDED.

"STALLOY" DIAPHRAGMS have GREATER SENSITIVITY & LONGER LIFE.

Manufactured solely by

JOSEPH SANKEY & SONS, LTD., BILSTON, STAFFS.
 LONDON OFFICE: 108, REGENT ST. W.1

THE FIRST MESSAGE FROM MARS!
 "GO TO
 MARRIOTT'S PHOTO STORES, HASTINGS,
 FOR THE BEST ENLARGEMENTS FROM
 YOUR HOLIDAY FILMS. WRITE TO THEM FOR DE-
 TAILS OF THE 'OLD MASTERS' STYLE. THEY WILL
 SEND YOU A POST BAG AND PRICE LIST FREE.

"THANKS AWFULLY, MARS."

Fit a Malone' TO YOUR 'PHONE
 and you get results rivaling a
 50/- LOUD SPEAKER
 FOR ONLY 7.6 Postage 1/-

Send P.O. 3/6 at once and return an order. Send stamp for free descriptive pamphlet.

E. JONES & CO., 15 Elm Street, London Agents, 281 Westbourne Grove, London W.1

TUNGSTALITE BLUE LABEL (Regd. No. 447149)

Copies 14, Washam St. Kennington Park S.E.5
 Messrs Tungstallite Ltd. Sept 15 1924.
 47 Farringdon Rd. London, E.C.1

Dear Sir,
 As a purveyor of one of your "Blue Label Super Crystals" allow me to congratulate you on such a wonderful discovery. Results obtained by same are nothing short of marvellous. I have used a number of crystals but am absolutely convinced that the Blue Label is the last word in crystals. Friends have introduced it to confirm this opinion. Yours faithfully Signed E. F. Stockwell

TUNGSTALITE, LTD., Electric Lamp House,
 47 Farringdon Rd. LONDON, E.C.1. 11 Col. Lane, LEEDS.
 Look Out for the Blue Seal on Every Tube



A Loud Speaker Receiver for Five Guineas!



The Ethophone-Duplex will operate on Ethopax or any other good loud speaker within 20 miles of a normal power broadcast station and within 100 miles of the high-power station.

Purchase Burndept by its name—
substitutions are not the same.

THE dream of the manufacturer and the public has come true at last. An efficient receiver for loud speaker reception to sell at moderate cost has now been produced. The Ethophone-Duplex, a fully guaranteed Burndept instrument, at five guineas represents the finest value in wireless apparatus that has ever been put on the market. If you have a crystal set, replace it with the Ethophone-Duplex and let all your family hear this season's attractive programmes. If you have not got a set, get the Ethophone-Duplex now and you will soon realise what you have been missing.

The Ethophone-Duplex employs two valves, the first of which acts as radio-frequency amplifier as well as detector. Dull or bright valves may be used without alteration to the set. Tuning is effected by two simple controls, and the wave-length range may be extended from 250 metres to 5,000 metres or more.

The Ethophone-Duplex, together with all the newly-designed Burndept apparatus, is being exhibited at the All-British Wireless Exhibition at the Albert Hall, from September 27th to October 8th, Stands 72 and 74 and Boxes 134 and 135. Displays of new Burndept products are being held at our Provincial Branches and by our Principal Agents.

No. 1503. Ethophone-Duplex, without valves, coils, batteries, etc., £5 5s. 0d., to which must be added £1 5s. 0d. Mercantile Licence.

BURNDEPT

WIRELESS APPARATUS

BURNDEPT LIMITED, Aldine House, Bedford St., Strand, W.C.2.
LEEDS. Hasinghall Street (near City Square). CARDIFF 67, Queen Street.
NORTHAMPTON: 8, The Drapery

CUT HERE

To BURNDEPT LTD., Aldine House, Bedford St.,
Strand, W.C.2.

Please send me full particulars of
the Ethophone-Duplex Receiver.

NAME

ADDRESS

DATE

AMPLION



The World's Standard Wireless Loud Speaker

Amplion Loud Speakers are world-famous for sensitivity, full volume, clarity and wonderfully natural tone-qualities, due to the incorporation of many exclusive features, including a non-resonating sound conduit with wood horn and an improved unit embodying the "floating" diaphragm.

ALFRED GRAHAM & COMPANY (E. A. GRAHAM)
 St. Andrew's Works, Crofton Park, LONDON, S.E. 4.

ALL-BRITISH RADIO
 EXHIBITION

STANDS 45 & 46

ROYAL ALBERT HALL,
 Sept. 27th - - - Oct. 8th

And now—

Brandes

The Name to Know in Radio

Introduce the Table-Talker

Trade Mark

Original in the real beauty of its performance, original in its ingenious construction, original in its remarkable price. The horn is so contrived that every note registered is encompassed and emitted with absolute purity—there is no discordant echo from its walls. The full-toned accuracy of reproduction is consistent with the mellow note which is the chief characteristic of the famous Brandes superior "Matched Tone" Radio Headphones.

The horn is made of a special material which is not only fireproof but also soundproof. It is so constructed that it will not be affected by fire or explosion. It is also so constructed that it will not be affected by sound or vibration. It is so constructed that it will not be affected by any other external force. It is so constructed that it will not be affected by any other external force.

42/-

All Brandes products carry the official mark of a Brandes. Mark it you will find it a reliable sign of distinction.

Tune with Brandes
"Matched Tone" Radio Headphones
Then listen with
Brandes "Table Talker"



ALL-BRITISH WIRELESS EXHIBITION

AT THE
ROYAL ALBERT HALL
SEPT. 27TH. - OCT. 8TH. 1924.
Latest Radio Developments

How appropriate in one of the famous Towns of the Metropolis at the Future, this Exhibition, the greatest yet held, marks another stage on the path of "WIRELESS" progress. Organised by the National Association of Radio Manufacturers (including Companies of World-wide repute) the products to be shown are mainly the manufactures of Members of the Association and are a thoroughly representative of every department of "Radio" and of the latest developments in that industry.

In addition, the lay-out of the Hall, with its decorative setting, gives a distinctive character to the Exhibition.

During the Exhibition the Z.L.O. Military Band will play daily and on certain evenings its performance will be transmitted from the Royal Albert Hall, as part of the Z.L.O. Broadcasting Programme.

Daily Demonstrations of reception are given by the British Broadcasting Company.

Admission 1/6 (Including Tax),

Daily except Tuesday, Sept. 30th, when the price of admission will be 2/6d. (including tax) until 5 p.m.

10.30 a.m. to 10.0 p.m. daily.

Organised by

THE NATIONAL ASSOCIATION OF RADIO MANUFACTURERS,
Astor House, Aldwych, London, W.C. 2.

Louden VALVES



Silver Clear

Here is the Trade Mark by which Loudon Valves are known. It was chosen because it represents the essential feature of Loudon Valves—Silver Clear reproduction.

There are very good reasons why the open spiral anode of the Loudon enables such clear reception to be obtained, but the best of good proofs is to buy one to-day and fit it to your set.

From the moment you switch on, you will notice that your reception is clearer than it was before.

You may have become so accustomed to the "breathing" noise of your set that you do not notice it. When you fit Loudon Valves you will most certainly notice its absence. You will realise why we say that Loudon Valves are Silver Clear.

The following are the
prices of the Loudon
Valves in the
Fellows' Wireless
sets.

**FELLOWS
WIRELESS**

A Loudon set is
the best of the
Fellows' Wireless
sets.



10/-

TO-NIGHT

If you live within twelve miles of Charing Cross send a postcard or phone for our terms for weekly

**COLLECTION and
DELIVERY
CHARGING or HIRE
of ACCUMULATORS.**

We will lend one while yours is being charged or supply one every week. Our van calls with the greatest regularity. Your Accumulator receives careful attention and cleaning.

(Battery Service Dept.),

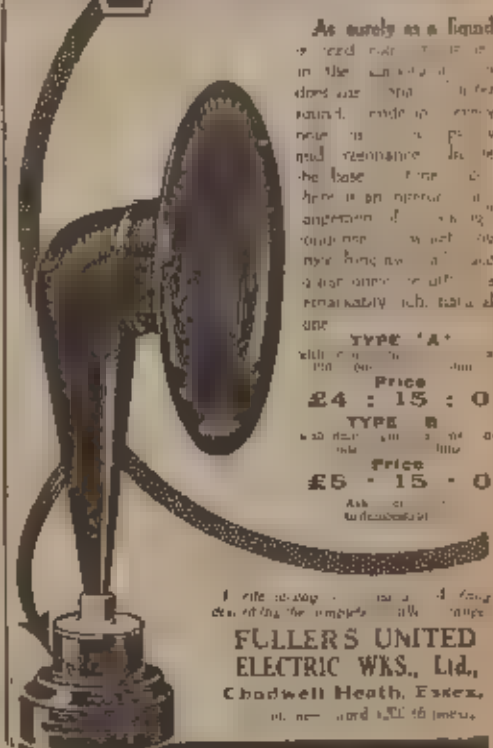
33, UNION STREET, S.E.1.

'Phone. HOP 1315.

It filters the sound. Sparta

As surely as a liquid
is filtered, so the sound
is filtered. The result is
a clear, pure, and
resonant tone. This is
the base of the
Sparta. It is an
amplifier of the
voice, and it is
a clear, pure, and
resonant tone. This is
the base of the
Sparta.

TYPE 'A'
Price
£4 : 15 : 0
TYPE 'B'
Price
£5 : 15 : 0



FULLER'S UNITED
ELECTRIC WKS., Ltd.,
Chadwell Heath, Essex.

IF YOUR CRYSTAL SET IS NOT GIVING GOOD RESULTS SCRAP IT AND BUY



The "GOLTONE"

SUPER CRYSTAL SET

MOST REMARKABLE VALUE.
A handsome super efficient Crystal Set giving excellent results. Moulded polished Ebonite Top and Base, Improved type Vertical Dustproof Detector. Archimedian selective tuning. Nickelled Parts. Complete with Crystal

7/6

LOOKS WORTH £3 3/0

Special Leading Coil for tuning in Chelmsford High Power Station, including Plug and Sockets H4 4, 3.

New large fully illustrated Radio Catalogue No. 11110 post free on request. Enclose Business Card or Memo for special Trade Terms and Discounts.

Authorized Distributors of Wireless Valves.

FROM ALL FIRST-CLASS
RADIO STORES.
IF UNOBTAINABLE WRITE
DIRECT.

Ward & Goldstone
PENDLETON MANCHESTER LTD.

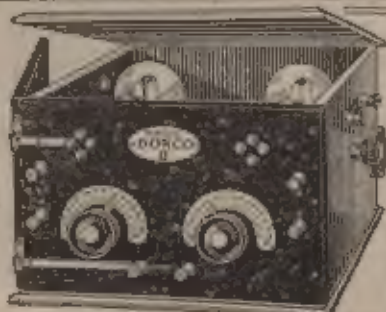
Address all communications to HEAD OFFICE and WORKS, PENDLETON, MANCHESTER. Stocks held at GLASGOW DEPOT, 93, FIFTY ST.

DORCO MAGIC II.

CASH PRICE as above £2/19/6
trial, but without Valves

Plus 5/- Mervyn Society.
Packaging and Postage 2/6.

The DORCO II Two-Valve Set of British Manufacture is constructed for the reception of long distance telephony with varimeter tuning which has a wavelength band covering all B.B.C. Stations. It employs one High-Frequency and one Detector Valve with Tuned Anode Reaction and operates a Loud Speaker within reasonable distance of any B.B.C. Station.



Read this Testimonial

"With regard to the results obtained on using Dorco II, I find that all Stations come in here and are good and strong and the Set is all that can be desired."

WELLER & GIBSON, LTD.,
Manufacturers of the Dorco Receiving Co.

31, King St., Tower Hill, London, E.1.
(Foot of Monarchs, 2 minutes' walk from London Station).
Telephone: Avenue 2500. Trade Enquiries Limited.

BEGINNER'S GUIDE TO WIRELESS

This book gives more practical information about building wireless instruments than others at ten times the price.

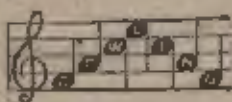
HOW TO ERECT, CONNECT AND MAKE

all kinds of wireless apparatus, including crystal and dual amplification sets, one and two valve amplifiers, also the latest two, three and four-valve tuned anode receivers. 160 pages including 28 diagrams.

SAXON RADIO CO. (Dept. 24), South Shore, BLACKPOOL

1/3

POST FREE.



Pianists — Violinists
— Cellists

READING MUSIC AT SIGHT;

rapid fingering; flexibility of fingers and wrist; and a fine vibrato acquired by a few minutes' daily practice away from the instrument. Weedy scale practice eliminated. Write for FREE illustrated book. State if a teacher.

THE COWLING INSTITUTE,
24, ALBION HOUSE,
NEW OXFORD ST., LONDON, W.C.

Uncle Jack Frost's WIRELESS YARNS

If you want to know something really worth while about Wireless reception—particularly crystal sets—without being bothered with unnecessary technicalities—if you want a useful book that is both interesting and informative—then get a copy of "Uncle Jack Frost's Wireless Yarns." It is written by a man who knows the problems and perplexities, the joys and sorrows of the beginner like he knows his own brother. It's written in a way that will hold your attention from cover to cover and leave you longing for more. Such information as he gives may well form the jumping-off ground for more serious study in the future. Order your copy to-day and judge for yourself. Don't miss it.

CONTENTS.

Explanation of technical terms. Uses and properties of Conductors and Insulators. Action of Accumulators, Cells, etc. Sources of leakage. The Lead-in. Explanation of "Screening" and "Fading." Earth and Aerials. Crystals, compositions, functions, etc., etc.

2/-

Postage 2d.
extra.

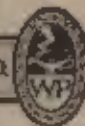
From all
dealers or
direct.

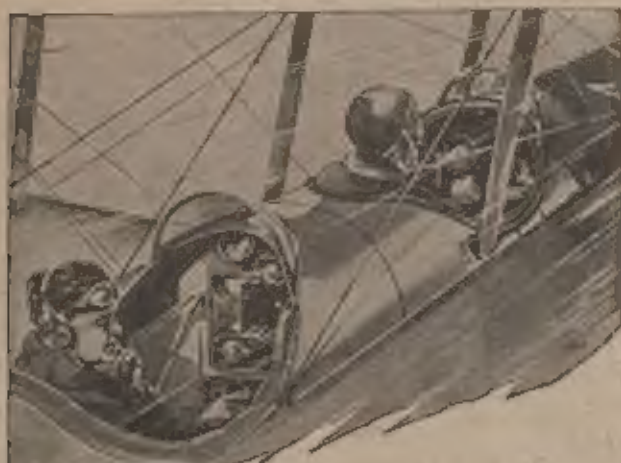


2/-
NET

THE WIRELESS PRESS LTD

12-13 HENRIETTA ST. LONDON, W.C.2





They were used
in the cockpits
of the R.A.F.

—read what a
user says to-day



Hastings.

Dear Sirs,

Please forward me a
pair of your British Eric-
sson 4,000 ohms 'phones,
as advertised in "Radio
Times" of 28/6, which I
enclose. They have been
recommended to me by a
friend who has used a
pair for years.

I asked another friend
the other week which were
the best 'phones. Without
hesitating, he answered,
"Ericsson's." This shows
how well-known your
phones are.

I remain,

Yours sincerely,
F.G.

Selling Agents:

MACHINERY: 19,
Rushmore Road,
BATHING: W. J.
Peters & Co., 111,
COLCHESTER: 111,
High Street.
GOSPORT: 57, Market
Street, Gosport.
SOUTHAMPTON: 14-15,
Rushmore Road.
MILNERS: 11, Newmarket
Road, Newmarket.
LEIS: 11, Newmarket
Road, Newmarket.
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:
12101 FREE STAY:



Ericsson
(British)
Telephones

Buy British Goods Only

IN 1909 the British Ad-
miralty adopted Eric-
sson British Telephones
as standard just because of
their wonderful sensitivity
and robustness. This lead
was followed by the Air
Board in 1917. Through
scientific research and ex-
periment we have so im-
mensely improved them
that to-day they stand alone
as "The World's proved
best phones."

Read the accompanying letter
just sent us, try a pair of Ericsson
(British) Telephones and you will
"without hesitating" agree as to
what are the best 'phones to-day.

Prices at all good dealers

120	...	24/6
2,000	...	25/6
4,000	...	26/6

But insist on seeing "Ericsson,
British, Make," on each ear-
piece to avoid "Continental"
imitations.

Write to-day for our agents' re-
spective Ericsson products. Information
gladly given of our famous coils and
crystal sets, loud speakers and com-
ponent parts.

The British L.M. Ericsson Mfg. Co.
67/73, Kingsway,
London, W.C.2.

These Super Sets— installed free of Charge

WRITE to-day for particulars of our new Service scheme in which we
will send a technical man up to 50 miles from any of our Branches
entirely without cost to you, to install a new Receiving Set.
If the Aerial is not already erected, our man will do this work, too, at a
small extra cost. This service is not applicable to Crystal Receivers.
Remember our guarantee that every Set will be left in perfect working
order entirely to your satisfaction.

The Simplified "P. W." Set.



The finest one Valve Set for long
distance work. Uses the Circuit
evolved by the Technical
Editor of "Popular Wireless."

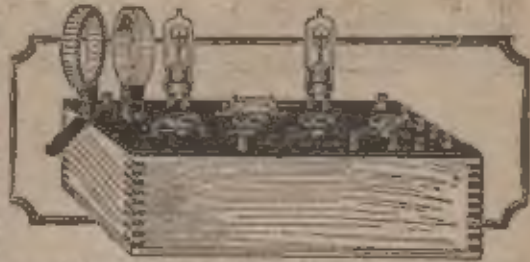
Because the valve amplifies
each signal twice, it is
sufficiently sensitive
to receive
every B.B.C.
Station at good
strength on the
'phones, and if
within 3 miles
or so from a
Station it will
operate a Loud
speaker.

Will cover all wave-lengths (including Chelmsford) by
simply adding 2 coils. Marconi Royalty paid.

£5-17-6

S.T. 100.

The most popular
Receiver of the
year. At 50 miles
from a B.B.C.
Station it will
operate a Loud
Speaker, while from
any spot in the
country it will pick
up all B.B.C. Stations and most Continental Stations on the headphones.



Uses two valves, but by the reflex principle employed one valve is used
twice. Every instrument individually tested upon an Aerial under
actual working conditions. Excluding Valves and
Coils but including all Marconi Royalties.

£8-5-0

Peto-Scott Power Amplifier.

Complete with Power Transformers and Power
Valves. Gives an immense volume, suitable for
open-air summer-time use or for a concert hall.
Complete with Power Valves and inclusive of
all B.B.C. and Marconi

Royalties. £10-10-0

Send for this Radio Catalogue

4th

Contains 48 pages fully illustrated
Details of all instruments and
Components.

Also large illus-
trated folder
of Peto-Scott Units
containing much
useful information
and diagrams, to-
gether with the
Book of the
Units, a useful
brochure for Wire-
less Students.



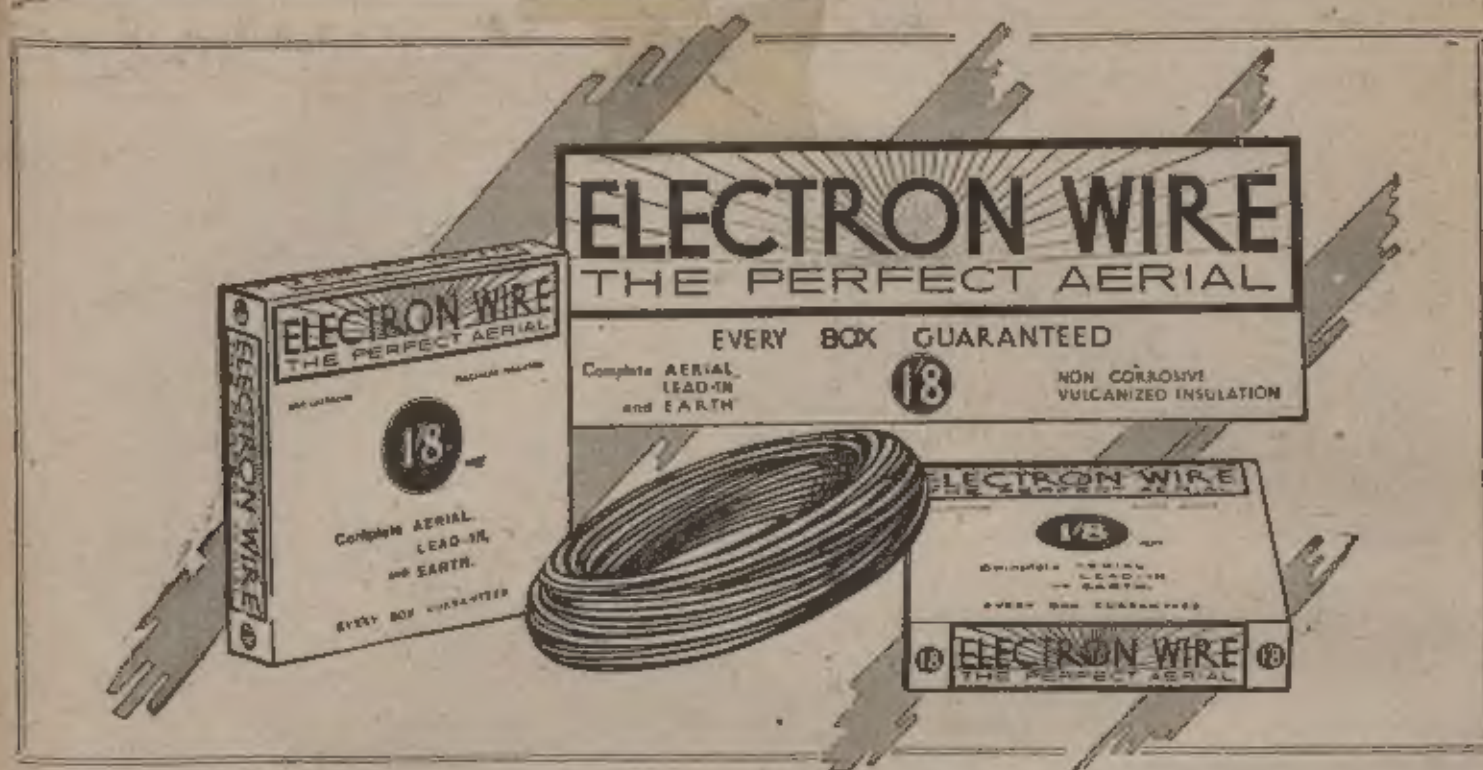
All these goods can be obtained
from the following branches, etc.

LONDON: 62, High Holborn, W.C.1.
PLYMOUTH: 4, Bank of England Place.
LIVERPOOL: 4, Manchester Street.
CARDIFF: 94, Queen Street.
WALTHAMSTOW: 230, Wood Street.

Registered Office for all Mail Orders:

77, CITY RD.

Gilbert Ad. 1451



Public Warning!

BUY ELECTRON WIRE IN BOXES.
TAKE NO SUBSTITUTE.

IF "ELECTRON" WIRE IS THE AERIAL YOU WANT, BE CAREFUL THAT YOU GET IT. This is the Aerial that is winning world-wide fame by its wonderful results.

There are many Aerials. But "Electron" is the cheapest Aerial and the best in the world.

It brings envied results. Multitudes of wireless enthusiasts all over the world are using it.

Now some dealers try to deceive you. They make coils to look like "Electron." They know that the way to sell you another wire is to make it seem like "Electron."

Buy "Electron" Wire in Boxes (as illustrated) only.

Note carefully the NAME and the distinctive BOX.

Try It—then you will know why it is so popular. Ask your dealer for ELECTRON WIRE. But you must agree to return it if it does not "prove up" to every claim made for it. If your dealer does not sell ELECTRON WIRE, yet, he can get it for you, or we will send it direct to you upon receipt of P.O. or cheque.

Perfect reception does not come from other sorts of Vulcanized Wire. Other wires are coiled to make you think you get "Electron" virtues in them. But they do not bring what you seek. They are NOT "Electron" Wire.

"Electron" is the quality Aerial—the highest possible quality—THE AERIAL WHICH ABOLISHED INSULATORS AND OTHER COSTLY APPURTENANCES—produced in such quantities that it can be sold for 1s. 8d. for 100 ft.

"Electron" is the wire that does for your set what every enthusiast wants. If you ever find a better Aerial, get it. A good reception is worth any price you pay.

But avoid deception. DON'T BUY ANOTHER WIRE made to look or to sound like "Electron."

That cheats you of something you prize. LOOK AT THE NAME AND THE DISTINCTIVE BOX.

The **CHEAPEST AERIAL** **1/8**
and the Best in the World. Postage 6d.

Also laid double for extending 'Phones, Loud Speakers, etc.

Two 150 foot lengths twisted.
300ft.
5/-

Two 250 foot lengths twisted.
500ft.
8/-

Two 500 foot lengths twisted.
1,000ft.
15/-

Carriage Paid.

NEW LONDON ELECTRON WORKS, Ltd.

(Members of the B.B.C.)

Telephones: East 1821.
East 6043.

4, REGENT'S DOCK, LONDON, E.14.

Telegrams: "Stannum, London."

*BUSES Nos. 15, 23, 40. 1d. from Aldgate.

(Near East Street Station, L.N.E.R.)



STERLING
LONDON

The Success of the Show!

ON VIEW
STERLING RECEIVERS
STERLING HEADPHONES
STERLING MEGAPHONES
"PREMAX"
"AUDIVOX"
"BABY"
"DINKIE"
and the full Sterling
Range of Radio
Apparatus & Components

ALL-BRITISH WIRELESS EXHIBITION
Royal Albert Hall London SEP^r 27th OCT. 8th 1924

STERLING RADIO
AT
STANDS NO^s 54, 55 & 56

ADVT. OF STERLING TELEPHONE AND ELECTRIC CO. LTD
TELEPHONE HOUSE 210-212 TOTTENHAM COURT RD LONDON W 1.